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BIBLIOGRAPHY
OF THE DRAMATIC WORKS
OF
LOPE DE VEGA CARPIO

BASED UPON THE CATALOGUE OF JOHN RUTTER CHORLEY

Extrait de la *Revue Hispanique*, tome XXXIII

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1915

TO

JAMES FITZMAURICE-KELLY

IN GRATEFUL MEMORY OF HIS KINDNESS

AND ADMIRATION OF HIS SCHOLARSHIP

BIBLIOGRAPHY OF THE DRAMATIC WORKS OF LOPE DE VEGA CARPIO

BASED UPON THE CATALOGUE OF JOHN RUTTER CHORLEY

PRELIMINARY NOTE

The basis of the present bibliography is an interleaved copy of John Rutter Chorley's *Catálogo de Comedias y Autos de Frey Lope Felix de Vega Carpio* which in its original form was printed at the end of the fifty-second volume of the *Biblioteca de Autores Españoles* (pp. 535-558). This interleaved copy was bequeathed by Chorley to the British Museum, and was received by the Museum officials on November 9, 1867. There it appears to have remained unnoticed by all students of Spanish, with the exception of Mr. James Fitzmaurice-Kelly who informed me of its existence, and supplied me with a copy of it. The title of the revised version reads : — *Catálogo de Comedias y Autos de Lope de Vega. Por J. R. C. Impreso en Madrid : — con adiciones y notas de Barrera. Año de 1861. Adicionado y corregido en Ms. por su redactor original. Año de 1864.* The press-mark is 11725 h. The original is wholly in Spanish.

In his preliminary *Advertencia* Chorley states that the first draft was finished in October 1857, and duly forwarded to Hartzenbusch, who communicated it to La Barrera (1860). It

was published in 1861 with La Barrera's *adiciones y correcciones*, and with a few notes by Hartzenbusch. Chorley observes that, with the exception of the list in the 1618 edition of the *Peregrino en su Patria*, which had been overlooked or forgotten for more than a century, La Barrera's additions are of no great value ; that La Barrera's « corrections » do not always deserve the name, and that La Barrera occasionally represents himself as being the author of notes which, as a matter of fact, figured in Chorley's manuscript. In the *refonte* Chorley restores his *Catálogo* to its primitive form which Hartzenbusch and La Barrera had altered. This unauthorized rearrangement of the materials was not, in the English bibliographer's opinion, a change for the better.

Though it dates back to 1864, Chorley's revision of his work is so characteristically thorough that it leaves comparatively little to be gleaned by his successors. Still, I have spared no pains to attain additional accuracy in the minutiae, and I have embodied the additional material which Chorley would certainly have included had it been available in his time. In so extensive a series of elaborate tables, abounding at every page in complex details, the possibilities of error are almost illimitable, and experts will no doubt detect in the subjoined lists a certain number of mistakes, omissions, superfluities and contradictions. But I trust that the proportion of such defects may not be excessive, and, in any case, I can sincerely say that all corrections of my shortcomings will be received with gratitude.

NOTE TO THE SECOND EDITION

The above ' Preliminary Note ' was prefixed to the Bibliography of Lope de Vega's *Comedias* and *Autos* which appeared in my *Life of Lope de Vega*, Glasgow, Gowans & Gray, 1904. It is hoped that in this second edition the Bibliography will be found much improved. Many additions have been made ; especially

useful have been Professor Restori's reviews of the Spanish Academy's monumental edition of Lope de Vega (edited by the late Sr. Menéndez y Pelayo), published in the *Zeitschrift für romanische Philologie*, vols. 22-31, and the *Bibliografía Madrileña* of Sr. Pérez Pastor. The mistakes of the first issue have been corrected and the omissions have been supplied to the best of my ability.

Students of Lope de Vega must ever regret the untimely death of that greatest *conocedor* of Lope de Vega, Sr. Menéndez y Pelayo. No one has ever known Lope de Vega as intimately as he knew him, and the writer will ever remember that profound scholar with gratitude for his encouraging, sympathetic criticism.

H. A. R.

CATALOGUE OF COMEDIAS AND AUTOS OF FREY LOPE FELIX DE VEGA CARPIO

NOTES AND EXPLANATIONS

The titles of the dramatic works which make up this Catalogue have been gathered from the works quoted below.

In the first place comes the great collection of *Comedias de Lope de Vega*, which consists of twenty-five volumes or *Partes*, in Spanish quarto, printed between 1604 and 1647. In the copies of which any information exists at present, *Partes III* and *V* of this series correspond apparently to another collection of various *comedias* by divers authors : so that, strictly speaking, *Partes III* and *V* of Lope's *comedias* are unknown. And, on the other hand, while there exists a *Parte XXII* and a *Parte XXIV* of *comedias*, really and truly written by Lope de Vega, there are also another *Parte XXII* and two separate volumes entitled *Parte XXIV* which purport to be by our author and in fact contain pieces by him, though these are intermingled with plays by other poets.

The volume entitled *Seis Comedias de Lope de Vega* printed at Madrid and Lisbon in 1603, contains a *comedia* by our author following upon five supposititious *comedias* ascribed to him.

The work to which Lope's son-in-law, D. Luis de Usátegui, gave the title of *La Vega del Parnaso*¹ contains eight *comedias* by Lope.

Two are contained in the *Relacion de las Fiestas que la Villa de Madrid hizo en la canonizacion de S. Isidro*.

A book entitled *Doce Comedias nuevas de Lope de Vega y otros autores, Segunda Parte* contains four *comedias* by Lope.

Four volumes, numbered *Parte XXVI*, *Parte XXVII*, *Parte XXVIII* and *Parte XXIX de Comedias de Lope* include plays by our author and others². These four are usually called by bibliographers *Partes de Lope de Vega extravagantes*.

Comedias by Lope are found, moreover, in *Parte XXVIII de Comedias de diferentes autores* and in *Partes XXIX*, *XXX*, *XXXI*, *XXXII*, *XXXIII*, *XXXIV*; and *XLIV* of that collection.

Comedias by Lope are likewise found in certain volumes of dramatic works, printed separately, in addition to those already cited, and in various collections of *comedias sueltas* which are duly mentioned below.

Between 1652 and 1704 there appeared at Madrid a collection of *Comedias escogidas* which reached a total of forty-eight volumes or *Partes*. Works by Lope are contained in *Partes III*,

1. As this volume was not published till 1637, two years after Lope's death, Chorley considers that Lope was probably not in any way responsible for the title.

2. So far as I am aware, comments Chorley, the *Partes extravagantes*, *XXVI*, *XXVII*, and *XXVIII* do not exist and are only known from the fact that Fajardo mentions them in his Index. Some fragments of them are (apparently) preserved in three vols (see pp. 36-37) formerly in the Osuna Library and now in the Biblioteca Nacional.

VI, VII, VIII, X, XV, XVI, XVIII, XX, XXV, XXVIII, XXXVII, XLII and XLIV.

Lastly we know of autographs and manuscript copies of *comedias* by Lope in various public and private libraries, and the titles of these are embodied in the present Catalogue.

This has been completed, as far as possible, by means of the titles of *comedias* printed by Lope himself in the two editions of his work *El Peregrino en su Patria*, due use being made, as a last resource, of the *Indice general alfabético de las Comedias que se venden en casa de los herederos de Francisco Medel del Castillo*, printed at Madrid in 1725, and the *Catálogo alfabético del Teatro Español*, printed at Madrid by don Vicente Garcia de la Huerta in 1785.

Appended is the Key to the abbreviations used to denote, as often as possible, the public or private library in which a given volume or dramatic work exists, or the writer who conveys information concerning it.

KEY TO THE ABBREVIATIONS

Aguilar = Gaspar de Aguilar.

Alarcon = Don Juan Ruiz de Alarcon y Mendoza.

Barr. = Don Cayetano Alberto de la Barrera, *Catálogo bibliográfico y biográfico del Teatro antiguo español desde sus orígenes hasta mediados del Siglo XVIII*. Madrid, 1860.

Belmonte = Luis de Belmonte.

Bib. Nac. = Biblioteca Nacional (Madrid).

Brit. Mus. = British Museum.

Calderon = Don Pedro Calderon de la Barca.

Cáncer = Don Jerónimo Cáncer.

Cat. Bib. Nac. = *Catálogo de Manuscritos de Piezas de Teatro en la Biblioteca Nacional* por Antonio Paz y Mélia, Madrid, 1899.

C. de varios : 1638 = The work entitled *Doce Comedias de Varios Autores*. Tortosa, 1638.

Claramonte = Andrés de Claramonte.

C. N. Amst. = *Comedias nuevas*. Amsterdam, 1726.

C. N. Barcel : 1630 = *Doce Comedias nuevas de Lope de Vega y otros*. Barcelona, 1630.

Cubillo = Don Alvaro Cubillo.

Dif. XXVIII, etc. = *Comedias de diferentes autores*. Parte XXVIII, etc.

Duran¹ = In Agustín Durán's collection.

Enciso = Don Diego Jiménez de Enciso.

Enriquez Gómez. = Antonio Enriquez Gómez.

Escog. I, II, etc. = *Comedias Escogidas de los mejores Ingenios de España*, Parte I, II, etc.

Fajardo² = Juan Isidro Fajardo, author of a manuscript *Índice de Comedias*.

Figueroa = Don Diego and Don José de Figueroa.

Gayangos³ = In Pascual de Gayangos's collection.

Godínez = Don Felipe Godínez.

Góngora = Don Luis de Góngora.

Guevara = Luis Velez de Guevara.

G. y Lope = *Cuatro Comedias famosas de Góngora y Lope*. Madrid, 1617.

(H.) = Catalogue of Don Vicente García de la Huerta. Madrid, 1785.

H. A. R. = In Hugo Albert Rennert's collection.

Holland = In Lord Holland's collection.

Hoz y Mota = Don Juan de la Hoz y Mota.

Hurtado de Velarde = Alfonso Hurtado de Velarde.

J. R. C.⁴ = In John Rutter Chorley's collection.

Labouchere⁵ = In Mr. Henry Labouchere's collection.

1. On Durán's death in 1863 his collection was bought by the State, and is now in the Biblioteca Nacional, Madrid.

2. Chorley notes that he possessed a copy of Fajardo's manuscript Index, the original of which is in the Biblioteca Nacional. This Index, he says, was compiled at Madrid in 1717, and professes to contain the titles of all the comedias in Spanish and Portuguese verse printed down to the year 1716.

3. On Gayangos's death in 1897, his collection was bought by the State, and is now in the Biblioteca Nacional, Madrid.

4. Chorley's collection was bequeathed by him to the British Museum.

5. Mr. Henry Labouchere, born August 15, 1798, was created Baron Taunton on August 18, 1857; he died on July 13, 1869. His library contained the most complete series of Lope's comedias known to Chorley: it included, says the bibliographer, all the *Partes* hereafter named, except Parte XXIV of Madrid 1640. Chorley purposely omitted to note the volumes of Lope's comedias in Lord Holland's collection, as all of them were in the

- Laso de la Vega = Gabriel Lobo Laso de la Vega.
 Leyva = Don Francisco de Leyva Ramirez de Arellano.
 Lisboa : 1603. = *Seis Comedias de Lope de Vega*. Lisboa, por Pedro Crasbeeck, 1603.
 Malaspina = Don Francisco Malaspina.
 Martinez = Don Antonio Martinez.
 Matos Fragoso = Don Juan de Matos Fragoso.
 Medel = Indice general alfabético de las Comedias que se venden en casa de los herederos de Francisco Medel del Castillo. Madrid, 1725.
 Mejia de la Cerda = El Licenciado Mejia de la Cerda.
 Mes. Rom. ¹ = Don Ramon Mesonero Romanos.

British Museum. My own collection lacks only Parte XVI and three plays of Parte XVIII to be complete. La Barrera appended to Chorley's note the statement that the above-named Parte XXIV was in the Biblioteca Nacional. In the revised copy Chorley disputes this; quotes Hartzenbusch in support of his view, and, on the authority of a letter from Gayangos, asserts that in October 1862 the set of Lope's comedias in the Biblioteca was constituted as follow. The *Partes* preceded by an asterisk existed in duplicate.

*I	Valladolid, 1609.	*XII.	Madrid, 1619.
	Barcelona, 1611.	XIII.	Madrid, 1620.
II.	Madrid, 1618.	*XIV.	Madrid, 1621.
	Barcelona, 1630.	*XV.	Madrid, 1621.
III.	Barcelona, 1612.	XVI.	{ [Absent from collection.]
	Madrid, 1613.	XVII.	
IV.	Madrid, 1614.	*XVIII.	Madrid, 1623.
*V.	Barcelona, 1617.	*XIX.	Valladolid, 1627.
VI.	[Incomplete : the title-page and four plays are missing.]	XX.	Barcelona, 1630. and also a defective copy of this <i>Parte</i> .]
VII.	[Absent from the collection.]	XXI.	Madrid, 1635.
*VIII.	Barcelona, 1617.	XXII.	{ Madrid, 1635.
IX.	Barcelona, 1618.	XXII.	{ Zaragoza, « 1635 ».
X.	Barcelona, 1618.	XXIV.	{ Zaragoza, 1633.
	Madrid, (?) 1621.	XXIV.	{ Zaragoza, 1641.
XI.	Barcelona, 1618.	XXV.	Zaragoza, 1647.
	Madrid, 1618.		

1. See the bibliography by D. Ramon Mesonero Romanos in the second volume of *Dramáticos Contemporáneos á Lope de Vega*, which forms the forty-fifth volume of the *Biblioteca de Autores Españoles*. Chorley condemns this *Catálogo*, and another by the same author in the forty-seventh volume of the *Biblioteca*, as being of no value.

- Mira de Mescua = Don Antonio Mira de Mescua, Amescua ó Amezcuá.
 Monroy Don Cristóbal de Monroy.
 Montalban Don Juan Perez de Montalvan.
 Moreto Don Agustín Moreto y Cavana.
 Olózaga In Sr. D. Salustiano de Olózagas's collection.
 Osuna In the Duke of Osuna's library.
 P. In the list of *comedias* which figures in the first edition of the *Peregrino en su Patria*, Sevilla, 1604, and Madrid, 1604.
 P². In the list of *comedias* which figures in the sixth edition of the *Peregrino en su Patria*, Madrid, 1618.
 Pidal In the Marqués de Pidal's collection.
 Relacion de las Fiestas, etc. Relacion de las Fiestas que la Villa de Madrid hizo en la canonizacion de san Isidro. Madrid, 1622.
 Rayon In the library of D. José Sancho Rayon.
 Restori = See *Zeitschrift*.
 Rojas Don Francisco de Rojas Zorrilla.
 Rubi In D. Tomás Rodríguez Rubi's collection.
 S. Suelta.
 Salucio del Poyo. Damian Salustrio, or Salustio, or Salucio, del Poyo.
 Salvá *Catálogo de la Biblioteca de Salvá*, 2 vols., Valencia, 1872.
 Schack Schack, *Geschichte der dramatischen Literatur und Kunst in Spanien*, Frankfurt-am-Main, 1845-46, and with *Nachträge*, 1854.
 Suelta : Arlington = In Lord Arlington's collection of *comedias sueltas* (Brit. Mus.).
 Tárrega = El Canonigo Francisco de Tárrega.
 Ticknor = Ticknor's History of Spanish Literature. Boston, 1888.
 Tirso Tirso de Molina (Frey Gabriel Tellez).
 Valdivielso El Maestro José de Valdivielso.
 Vega del P. Forms part of the *Vega del Parnaso*. Madrid, 1637.
 Vienna In the Imperial Library at Vienna.
 Villaviciosa Don Sebastian de Villaviciosa.
 Villegas Juan Bautista de Villegas.
 Zft *Zeitschrift für romanische Philologie*, the very important reviews by Prof. Restori.
 Plays marked -- are known to be by an author other than Lope.
 Plays marked < contain no *figura del donayre*, and consequently they may be regarded (for the most part, at all events) as dating from before 1600.

CATALOGUE OF COMEDIAS

COMEDIAS PUBLISHED COLLECTIVELY, OR FOUND
IN COLLECTIONS KNOWN TO US
SEIS COMEDIAS DE LOPE DE VEGA ¹

En Lisboa, por Pedro Crasbeeck, 1603, á costa de Francisco Lopez ².

1. A copy of this edition, formerly in Chorley's possession, is now in the British Museum Library. For a description of the volume see *Life of Lope de Vega*, pp. 156, 157 and *n*.

2. Schack, *Nachträge*, 40. Lope, in the preface to the *Peregrino*, stated that this volume was printed in Castile, and [warned readers against believing that these comedias were his, though they bore his name. The last, *Carlos el Perseguido* is his, though probably corrupt. [Barr.].

According to a letter to Chorley from Ticknor, dated November 5, 1857, there exists in the Ambrosian Library at Milan an edition with the same title and contents, except that the title-page reads: *Con licencia de la Santa Inquisicion y Ordinario. En Madrid. Impreso por Pedro Madrigal. Año 1603, v. Life of Lope*, p. 157.

It may be supposed that there was only one edition, some copies with the true indication of place and printer, and others with a false indication of the same. [Hartzenbusch]. In Quaritch's *Bibliotheca Hispana*, London, 1895, a copy of the edition of Madrid 1603, is described as follows:

Nº. 1439: — *Seis Comedias de Lope de Vega Carpio, y de otros avtores cuyos nombres dellos son estos*: 1. De la destruicion de Constantinopla. 2. De la fundacion de la Alhambra..... 3. De los amigos enojados. 4. De la libertad de Castilla. 5. De las hazañas del Cid. 6. Del perseguido..... Con licencia... En Madrid, Impreso por Pedro Madrigal..... Año MDCIII. The catalogue states further: The names of the writers besides Lope are not given in the book; but Nº. 6 is the *Carlos el Perseguido* of Lope (with numerous passages in the text which were altered in the edition of 1604). — Nº. 4. « Comedia de la libertad de Castilla por el Conde Fernan Gonçalez, en lengua antigua » is not the play of the same name by Lope, but totally distinct. — Nº. 5. « Hazañas del Cid y su Muerte con la tomada de Valencia », is not the second Cid

This book contains the following *Comedias* :

La Destruicion de Constantinopla.

[Not by Lope but by Laso de la Vega.]

La Fundacion de la Alhambra de Granada ¹.

La Libertad de Castilla por el Conde Fernan Gonçales ²

[En lengua antigua.]

Las Haçañas del Cid y su Muerte, con la Tomada de Valencia.

Los Amigos enojados y verdadera Amistad ³.

∞ El Perseguido. (P.)

[This appears in Part I of the *Comedias* of Lope.]

COMEDIAS DE LOPE DE VEGA

(PARTES I-XXV) 1604-47.

PART E I ⁴

Valencia : 1604 (Schack)

Valladolid : 1604, por Luys Sanchez. Vendense en casa de Alonso Perez (Brit. Mus.; J. R. C.; H. A. R.). The *Apronacion* is dated : En Valladolid, a 17 de Febrero de 1604. My copy also contains eleven *loas*, but no *entremeses*.

comedy of Guillen de Castro. The book consists of title and leaves numbered 1-272 ». The *comedia*, No 5 has since been republished by A. Hämel (Halle, 1910), from a copy of the edition of Madrid in the Municipal Library at Hamburg.

1. These plays are almost certainly not by Lope, and belong to an earlier period [Chorley].

2. Published by A. Hämel in Beiheft XXV, of *Zeit.* 1910.

3. Chorley considers the authenticity of this piece to be doubtful. See *Life of Lope de Vega*, p. 157, n.

4. Some editions (ex. gr. the Valencian edition of 1605) begin with the seventh piece, *Urson y Valentin*, and so on to the twelfth, then continuing with the first play, *El Matico*, and finishing with *El Hijo de Reduan*.

Madrid : 1604 (Labouchere).

Zaragoza : 1604, por Angelo Tauano. Salvá (I, 536) says that Duran possessed a copy of this edition with a « licencia de Zaragoza á 15 de Octubre de 1603 ». Schack mentions this edition. Copy in Brit. Mus.

Valencia : 1605, en casa de Gaspar Leget (Labouchere ; J. R. C. ; Brit. Mus. ; Munich). Salvá, I, 536 ; Restori, *Studj*, 7. The *aprobacion* of this ed. is dated : En Valencia, a 10 de Nouiembre de 1604. *Zift.*, XXXVI, 677. It contains the *Entremeses* and *Loas*.

Valladolid : 1605, por Juan de Bostillo. Vendense en casa de Alonso Perez y Antonio Cuello (Barrera).

Lisboa (?) : 1605, por Jorge Rodriguez. Anno de 1605. A custa de Esteuão Lopez mercader de Liuros, vendesse em sua casa et na Capella del Rey. Restori, *Zift.*, XXX, 226 (*aparte*, p. 174).

Amberes : 1607 (Schack ; Brit. Mus. ; J. R. C. ; H. A. R.).

Valencia : 1609 (Brit. Mus. (?). I do not find it in the Catalogue).

Valladolid : 1609, por Juan de Bostillo (Brit. Mus. ; Lab. ; Univ. of Madrid ; Bib. Nac. ; J. R. C. ; H. A. R.). This volume contains twelve *loas* and twelve *entremeses*. The *aprouacion* is dated : Valladolid a 17 de Febrero de 1604 ; the *tassa* : Madrid a 24 de Iulio de 1609.

Bruselas : 1611 (v. Dieze's translation of Velazquez, p. 331, *n.*).

Milan : 1619, a costa de Iuan Baptista Bidelli Librero. (J. R. C. ; H. A. R.) « Questa del Bidelli più che una nuova edizione è una brutta e scorretta contraffazione di quella di Amberes, Martin Nucio, 1607. » Restori.

Zaragoza : 1624, por Juan de Larumbe (?). Stiefel, *Zift.*, XV, 223, admits the possibility of this edition.

Zaragoza : 1626, por Juan de Larumbe (Ticknor).

COMEDIAS IN PARTE I

- × Los Donayres de Matico. P. (El Matico.)
- × Carlos el Perseguido [It is called : Comedia del Perseguido in the ed. of Valladolid, 1604]. (el Perseguido. P.)
- × El Cerco de Santa Fe è ilustre Hazaña de Garcilaso de la Vega (P. Garcilaso de la Vega).
- × Comedia de Bamba (P. El Rey Bamba).
- × La Traycion bien acertada. P.
- × El Hijo de Reduan.
- × Urson y Valentin, Iliios del Rey de Francia. P.
- × El Casamiento en la Muerte (y Hechos de Bernardo del Carpio). P².
- × La Escolastica zelosa. P.
- × La Amistad pagada. P².
- × La Comedia del Molino.
- × El Testimonio vengado.

The various editions of Parte I differ as regards the *loas* and *entremeses*. I believe that all the editions contain the eleven *loas* at the beginning. The editions of Valladolid, 1604, Amberes 1607, Milan 1619 and Zaragoza 1626 contain no *entremeses*. The ed. of Valencia 1605 lacks some of the *entremeses*, while in the ed. of Valladolid 1609 they are at the end of the volume.

PARTE II ²

Madrid : 1609, por Alonso Martin (Brit. Mus. and Labou-
chere).

1. There is a volume noted in Graesse, *Trésor*, which is not mentioned by any other bibliographer. It may be this Parte II of Lope. It is entitled : *Doce Loas, doce Comedias y doce entremeses de Lope de Vega*. Milan, 1617, 80 (*Catálogo de Rodríguez*). It seems more likely, however, that this may be an edition of Parte I. with the *entremeses*.

Valladolid : 1609 (Schack).

Pamplona : 1609.

Madrid : 1610 (Barr.). This ed. is not mentioned by Pérez Pastor, *Bibl. Madrileña*, II.

Valladolid : 1611 (Labouchere).

Barcelona : 1611 (Brit. Mus.; Labouchere; Univ. of Madrid, and Chorley).

Bruselas : 1611 (Schack; Salvá and J. R. C.).

Amberes : 1611 (Brit. Mus.; H. A. R.). Of this ed. there are two copies in the Brit. Mus., one marked : Amberes, 1611; the other Antwerpiae, 1611. They are identical with the Brussels ed., all having the colophon : Antwerpiae. Excudebat Andreas Bacc, 1611.

Lisboa : 1612 (Salvá, I, p. 537).

Madrid : 1618, por Juan de la Cuesta (Brit. Mus.; Labouchere; H. A. R.).

Madrid : 1621, por la viuda de Alonso Perez de Montalvan. Restori, *Zift.*, XXX, 226.

Madrid : 1621, por la viuda de Alonso Martin. Cited by Restori, *Ancora di Genova nel Teatro classico di Spagna*, Genova, 1913, p. 15, n.

Barcelona : 1630 (Bib. Nac.).

COMEDIAS IN PART II

× La Fuerza lastimosa. P.

× La Ocasión perdida. P.

El gallardo Catalan (P. El Catalan valeroso).

× El Mayorazgo dudoso. P.

× La Resistencia honrada y Condesa Matilde (? P. La Condesa).

Los Comendadores de Cordoba (P. Los Comendadores).

× La Bella mal maridada. P.

× Los tres Diamantes. P.

× La Quinta de Florencia [P. and P². under the title El Primero Medicis].

× El Padrino desposado. P. and P².

× Las Ferias de Madrid. P.

PARTE III

Parte tercera de las Comedias de Lope de Vega y otros Autores con sus Loas y Entremeses ¹.

Valencia : 1611 ? Salvá, I, p. 538.

Sevilla : 1613 or 1612 ? Salvá, I, p. 538.

Barcelona : 1612, por Sebastian de Cormellas, al Call. (Bibl. Nac.)

Madrid : 1613, por Miguel Serrano de Vargas, a Costa de Miguel Martinez. The *lusa* is dated : Madrid, June 12, 1613 (Brit. Mus. ; Vienna ; Labouchere ; J. R. C. ; Bib. Nac. ; Univ. of Madrid. I possess a fragment of this edition). For a description see Pérez Pastor, *Bibl. Madrileña*, II, n^o. 1256, and Salvá, *l. c.*

Barcelona : 1614 (Brit. Mus. ; Salvá ; Labouchere).

COMEDIAS IN PART III

Los Hijos de la Barbuda [by Guevara].

1. This Third Part and the Fifth, although generally included in the series of Lope's *Comedias*, seem to belong to the series of *Comedias de diferentes Autores*.

Baron von Munch-Bellinghausen, in the work entitled *Ueber die aelteren Sammlungen Spanischer Dramen*, Vienna, 1852, p. 133, conjectures that this Third Part was printed before 1613, perhaps in Seville, or more probably at Valencia. These doubts are cleared up by my discovery of a Barcelona edition (Sebastian de Cormellas, 1612) which contains the original *Aprobacion* of the book, given in Valencia by Dr. Gaspar Ercolano in the previous year. Was there, by chance, another edition of Valencia, 1611 ? [Barr.] See the reference to Salvá, above.

La aduersa Fortuna del Cauallero del Spiritu Santo [by Grajal].

El Espejo del Mundo [by Guevara].

1. La Noche Toledana [by Lope]. P².

La Tragedia de doña Ynes de Castro [by Mejía de la Cerda].

2. Las Mudanças de Fortuna y Sucessos de don Beltran de Aragon [by Lope]. P². D. Beltran de Aragon.

La Priuança y Caída de don Aluaro de Luna [by Salucio del Poyo].

La prospera Fortuna del Cauallero del Spiritu Santo [by Grajal].

El Esclauo del Demonio [by Mira de Mescua].

La prospera Fortuna de Ruy Lopez de Áualos [by Salucio del Poyo].

La aduersa Fortuna de Ruy Lopez de Áualos. *Idem*.

3. Vida y Muerte del santo Negro llamado san Benedito de Palermo (El Santo Negro Rosambuco). [by Lope]. P². With five *loas* and three *entremeses*.

PARTE IV

Madrid : 1614, por Miguel Serrano de Vargas (Brit. Mus. ; Labouchere ; Parma ; Bib. Nac.). v. *Bibl. Madrileña*, II, n^o. 1309.

Barcelona : 1614 (Brit. Mus., and J. R. C.).

Pamplona : 1614 (Brit. Mus. ; Labouchere ; Univ. of Madrid ; H. A. R.):

COMEDIAS IN PART IV

× Laura perseguida. P.

× El Nuevo Mundo descubierto por Colon (? P. El Nuevo Mundo).

El Asalto de Mastrique por el Principe de Parma. P². (El Asalto de Mastrique).

Peribañez y el Comendador de Ocaña. P².

El Genoues liberal. P².

× Los Torneos de Aragon. P.

La Boda entre dos Maridos. P².

× El Amigo por Fuerça. P.

× El galan Castrucho. (P. El Rufian Castrucho.)

× Los Embustes de Zelauro. (P. Los Enredos de Zelauro).

× La Fe rompida. P.

× El Tirano castigado. P. and P².

PARTE V (Supposititious.)

Flor de las Comedias de España de diferentes Autores.

Madrid : 1615 (Salvá, I, p. 539). Pérez Pastor, *Bibl. Mad.*, II, n^o. 1377, doubts the existence of this edition. v. also Münch-Bellinghausen, *Ueber die alteren Sammlungen spanischer Dramen*, p. 133.

Alcalá : 1615 (Labouchere and J. R. C.).

Madrid : 1616. There is no copy in the Brit. Mus. and Pérez Pastor likewise doubts the existence of a Madrid ed. of 1616. *Bibl. Mad.*, n^o. 1439.

Barcelona : 1616 (Brit. Mus. ; Salvá ; Univ. of Madrid).

Barcelona : 1617 (according to Gayangos, there was a copy of this edition in the Bib. Nac.).

[Each *Comedia* is preceded by a *loa* and a *baile*.]

COMEDIAS IN PART V

1. El Exemplo de Casadas y Prueba de la Paciencia [by Lope].

Las Desgracias del Rey don Alfonso el Casto [by Mira de Mescua].

La Tragedia de los Siete Infantes de Lara [by Hurtado de Velarde].

El Bastardo de Ceuta [by Grajales].

La Venganza [by Aguilar].

La Hermosura de Raquel [Parte Primera y Parte Segunda, by Luis Velez de Guevara].

El Premio de las Letras por Felipe II [by Salucio del Poyo].

La Guarda cuidadosa [by Miguel Sanchez : republished by me, Philadelphia, 1896].

El Loco cuerdo [by Valdivielso].

La Rueda de la Fortuna [by Mira de Mescua].

La Enemiga favorable [by Tárrega]¹.

1. In reference to this Fifth Part, Barrera adds the following note : « Accord-
ing to Fajardo, there was printed at Seville a *Quinta Parte de Comedias de Lope*,
containing the pieces :

1. El Amor enamorado.

2. Las Bizarrias de Belisa.

La Historia de Mazagatos.

3. El Desprecio agradecido.

+ El Animal profeta, San Julian.

4. El Guante de Doña Blanca.

El Gran Cardenal de España, don Pedro Gonzalez de Mendoza.

5. La mayor Vitoria de Alemania.

6. La mayor Virtud de un Rey.

Nardo Antonio, Bandolero.

7. Porfiando vence Amor.

8. Si no vieran las Mugeres.

La Barrera refers to this Part five other plays by different authors. Upon
this Hartzenbusch remarks that as volumes of *Comedias* usually contain
twelve pieces, it seems strange that this volume should contain seventeen. See
Comedias escogidas de Lope de Vega, vol. IV, p. 538 n. (*Bibl. de Autores Espa-
ñoles*).

In a note Chorley observes that La Barrera is mistaken. « The eight plays
numbered 1... 8 (which are given in the *Vega del Parnaso*) are thus cited by
Fajardo : « En Parte Quinta de Madrid » ; or : « En su Parte Quinta ». Only
El Animal Profeta, which is generally ascribed to Mira de Mescua, is given
by Fajardo as *suelta en Sevilla*. I have a *suelta* of this play (printed, appar-
ently, during the first half of the eighteenth century) in which it is ascribed
to Lope, and to whom, in the opinion of Menéndez y Pelayo, it rightfully
belongs.

PARTE VI

Madrid : 1615 (Labouchere; Bib. Nac., and J. R. C.), v. *Bibl. Mad.*, n° 1378.

Madrid : 1616 (Brit. Mus.; Labouchere; J. R. C., and Univ. of Madrid), v. *Bibl. Madrileña*, n°. 1440. The two copies in the Brit. Mus. lack the title-page.

Barcelona : 1616 (Salvá, I, p. 539; H. A. R.).

COMEDIAS IN PART VI

La Batalla del Honor. P².

La Obediencia laureada y primer Carlos de Ungria. P².

El Hombre de bien. P².

El Seruir con mala Estrella. P².

El Cuerdo en su Casa. P².

La Reyna Juana de Napoles.

El Duque de Visco. P².

El Secretario de si mismo. P².

El llegar en ocasion. P².

El Testigo contra sí. P².

El Marmol de Felisardo. P.

El mejor Maestro el Tiempo.

PARTE VII

Madrid : 1617 (Brit. Mus.; Labouchere and Univ. of Madrid), v. *Bibl. Mad.*, n°. 1511.

Barcelona : 1617 (Brit. Mus.; Labouchere; J. R. C., and H. A. R.).

COMEDIAS IN PART VII

El Villano en su Rincon. P².

El Castigo del Discreto. P².

- × Las Proezas de Reinaldos. P.
 El gran Duque de Moscovia, y Emperador perseguido. P².
 Las Pazes de los Reyes y Judia de Toledo. P².
 Los Porceles de Murcia. P².
 La Hermosura aborrecida. P².
 El Primo Faxardo (? P. Los Faxardos).
 Viuda, casada y doncella. P².
 × El Principe despeñado (? P. El Despeñado).
 La Serrana de la Vera. P.
 San Isidro labrador de Madrid. P².
 [The volume ends with four *loas*, three *entremeses* and three *bailes*.]

PARTE VIII

Madrid : 1617 (Brit. Mus. and Univ. of Madrid), v. *Bibl. Mad.* II, n^o. 1512.

Barcelona : 1617 (Labouchere, J. R. C., Bib. Nac., H. A. R.).

COMEDIAS IN PART VIII

- El Despertar a quien duerme. P².
 El Anzuelo de Fenisa. P².
 × Los Locos por el Cielo. P.
 El mas galan Portugues, Duque de Berganza.
 × El Argel fingido y Renegado de Amor. P. (MS. Brit. Mus.).
 El postrer Godo de España (Also in Parte XXV under the title : *El último Godo*). P².
 × La Prision sin Culpa. P.
 × El Esclavo de Roma. P.

- ✕ La Imperial de Oton¹.
 El Vaquero de Morana². P. and P².
 ✕ Angelica en el Catay². P.
 ✕ El Niño inocente de la Guardia. P².
 [The volume ends with three *entremeses*, four *loas* and three *bailes*].

PARTE IX

Madrid : 1617 (Brit. Mus. ; Labouchere ; J. R. C. ; Bib. de San Isidro), v. *Bibl. Mad.*, n^o. 1513.

Madrid : 1618 (Schack).

Barcelona : 1618 (Brit. Mus. ; Labouchere ; J. R. C. ; Bib. Nac. ; H. A. R.).

N. B. *This volume is the first issued by Lope himself.*

COMEDIAS IN PART IX

- La Prueba de los Ingenios. P².
 La Doncella Teodor. P².
 El Amete de Toledo. P².
 El Ausente en el Lugar. P².
 La Niña de Plata. P².
 El Animal de Ungria. P².
 Del Mal lo menos. P².
 ✕ La hermosa Alfreda. P. (Hermosura de Alfreda.)
 Los Ponces de Barcelona. P².
 ✕ La Varona castellana. P.
 La Dama boba. P².
 Los Melindres de Belisa. P².

1. Though not given in P. there is no *gracioso* in this play.

2. These plays are missing in Nicolas Antonio's list, and in the list copied from Antonio by Schack.

PARTE X

Madrid : 1618 (J. R. C. ; Labouchere ; Univ. of Madrid ; Bib. Nac.), v. *Bibl. Madrileña*, II, n^o 1576.

Barcelona : 1618 (Brit. Mus. ; Labouchere ; Bib. Nac. ; H. A. R.).

Madrid : 1620 (Brit. Mus.).

Madrid : 1621 (Bib. Nac. This is given on the authority of a letter from Gayangos to Chorley. See also Salvá, I, p. 541).

COMEDIAS IN PART X

El Galan de la Membrilla. P². (Autog. MS. Brit. Mus., 1615).

La Venganza venturosa. P².

Don Lope de Cardona. P².

La Humildad y la Soberbia. P². [This is the title in the *Tabla* ; in the text the title reads : *Triunfo de la Humildad, y Soberbia abatida*].

El Amante agradecido.

Los Guanches de Tenerife, y conquista de Canaria. P².

La Octava Maravilla. P².

El Senbrar en buena Tierra. P².

El Blason de los Chaves de Villalba. P.

Juan de Dios y Anton Martin (P². S. Juan de Dios).

La Burgalesa de Lerma. P².

El Poder vencido y el Amor premiado. P².

PARTE XI

Madrid : 1618 (Labouchere ; Univ. of Madrid ; Bib. Nac.), v. *Bibl. Madrileña*, n^o. 1577. There were two issues of this Part at Madrid, 1618¹.

1. Pérez Pastor says : « Suponemos que las dichas Partes se imprimirían una en casa de Juan de la Cuesta y otra por la viuda de Alonso Martin. » *Ibid.*,

Barcelona : 1618 (Brit. Mus. ; Labouchere ; J. R. C. ; Bib. Nac. ; H. A. R.).

COMEDIAS IN PART XI

El Perro del Hortelano. P².

El Azero de Madrid. P².

Las dos Estrellas trocadas, y Ramilletes de Madrid. P².
[So in the *Tabla*. In the play : Comedia famosa de Los Ramilletes de Madrid].

Obras son Amores. P².

Servir a Señor discreto. P².

El Príncipe perfeto, parte primera [The *Parte Segunda* is in Part XVIII].

El Amigo hasta la Muerte. P².

La Locura por la Honra. P².

El Mayordomo de la Duquesa de Amalfi. P².

El Arenal de Sevilla. P.

La Fortuna merecida.

× La Tragedia del Rey don Sebastian, y Bautismo del Principe de Marruecos (P. ? El Principe de Marruecos).

PARTE XII¹

Madrid : 1619 (Brit. Mus. ; J. R. C. ; Labouchere ; Univ. of Madrid ; Bib. Nac. ; H. A. R.).

p. 469. But the « libro de la Hermandad de impresores de Madrid, » mentions the « 11^a y 12^a partes de Comedias, de dos impresiones ». As both Parts, XI and XII of the edition of Madrid give only the « viuda de Alonso Martin » as the printer, it is probable that Part XI, like Part XII, was printed in part by both printers, Juan de la Cuesta and the widow Alonso Martin. See below, Part XII.

1. There were two distinct issues of this Part in this year : see Salvá, I, p. 342. My copy is of the second issue, described by Pérez Pastor, *Bibl. Mad.*, n.º 1639, of which he says : « Edición igual á la anterior y hecha por mitad con la Parte onzena en casa de Juan de la Cuesta y de la viuda de Alonso Mar-
tin ».

COMEDIAS IN PART XII

- Ello dira. P².
 La Sortija del Olvido. P².
 Los Enemigos en Casa. P².
 La Cortesia de España. P².
 Al passar del Arroyo. P².
 × El Marques de Mantua. P.
 Los Hidalgos de la Aldea. P².
 Las Flores de Don Juan y Rico y Pobre trocados. P².
 Lo que hay que fiar del Mundo. P².
 La Firmeza en la Desdicha. P².
 La desdichada Estefania [This is the *Parte primera* : the *Parte segunda* is *El Pleyto por la Honra*].
 Fuente Ovejuna. P².

PARTE XIII

- Madrid : 1620¹ (Brit. Mus. ; Labouchere ; J. R. C. ; Bib. Nac., H. A. R.).
 Barcelona : 1620 (Brit. Mus., G. R. C.).

COMEDIAS IN PART XIII

- La Arcadia. P².
 El Halcon de Federico. P².

1. See *Bibl. Mad.* 1, no. 1704. « Primera edición, que se hizo por mitad en las imprentas de Juan de la Cuesta y de la viuda de Alonso Martín, según probamos en el *Proceso de Lope de Vega por libelos contra unos cómicos*, pags. 286 á 288. » In this Part, for the first time, each separate play is dedicated to a different person instead of the whole volume being (as heretofore) dedicated collectively to one person. Lope continued this new practice of individual dedication in all the remaining volumes which appeared during his life, i. e. up to Part XX inclusively. See *Life of Lope*, p. 271.

- El Remedio en la Desdicha. P. (Abindarraez y Narvaez).
 Los Esclavos libres. P.
 El Desconfiado. P².
 El Cardenal de Belen. P².
 El Alcalde mayor. P².
 - Los Locos de Valencia. P.
 Santiago el Verde. (MS. undated, Brit. Mus.) P².
 La Francesilla. P.
 - El Desposorio encubierto. P².
 Los Españoles en Flandes.

PARTE XIV

Madrid : 1620 (Brit. Mus. ; Labouchere ; J. R. C. ; Univ. of Bologna ; Univ. of Madrid).

Madrid : 1621 (Brit. Mus. ; Labouchere ; Bib. Nac. ; H. A. R.), v. *Bibl. Mad.*, III, n^o. 1797.

COMEDIAS IN PART XIV

- Los Amantes sin Amor. P. and P².
 La Villana de Xetafe. P².
 - La gallarda Toledana. P.
 - La Corona merecida. P.
 - La Viuda Valenciana. P.
 - El Caballero de Hlescas. P. and P².
 Pedro Carbonero. P.
 - El verdadero Amante. P.
 Las Almenas de Toro.
 El Bobo del Colegio. P².
 - El Cuerdo loco (Mentioned under this title in P. and under the title of *El Veneno saludable* in P².) MS. Holland, 1602.
 La Ingratitud vengada. P.

PARTE XV¹

Madrid : 1621. Fernando Correa (Labouchere; J. R. C.; Univ. of Madrid; Bib. Nac.), v. *Bibl. Mad.*, III, n°. 1798.

Madrid : 1621. Viuda de Alonso Martin (Brit. Mus.; Labouchere; H. A. R.), v. *Bibl. Mad.*, III, n°. 1799.

COMEDIAS IN PART XV

La mal Casada. P².

Querer la propia Desdicha.

La Vengadora de las Mujeres.

El Caballero del Sacramento. P².

× La Santa Liga (P. La Batalla naval).

× El Favor agradecido. P.

La hermosa Ester (MS. Brit. Mus., 1610). P².

× El leal Criado. P.

La buena Guarda (MS. Pidal. 1610. *La Encomienda bien guardada*.) P².

La Historia de Tobias. P².

El Ingrato arrepentido. P.

El Caballero del Milagro. P.

PARTE XVI²

Madrid : 1621, por la viuda de Alonso Martin (Brit. Mus.; Labouchere; J. R. C.; Bib. Nac.), v. *Bibl. Mad.*, n°. 1800.

Madrid : 1622, por la viuda de Alonso Martin (Schack; Univ. of Madrid), v. *Bibl. Mad.*, n°. 1901.

1. There were two issues of this Parte published at Madrid in 1621: one by the printer Fernando Correa, the other by the widow of Alonso Martin, v. Restori, *Una Collezione*, etc., p. 9; *Nueva Biog.*, pp. 358-360.

In the Prologue to this Part, Lope states that he had written 926 comedias.

2. It is stated in the Prologue that this Part was published after Part XVII: « No se acabó de imprimir por su ausencia [de Lope] y así viene despues de la XVII ».

COMEDIAS IN PART XVI

El Premio de la Hermosura. P².

< Adonis y Venus. P.

Los Prados de Leon. P².

Mirad a quien alabais.

Las Mujeres sin Hombres (? P. Las Amazonas).

La Fabula de Perseo. P².

El Laberinto de Creta. P².

La Serrana de Tormes. P.

Las Grandezas de Alejandro.

La Felisarda.

La inocente Laura.

Lo Fingido verdadero o Vida, Muerte y Martirio de San Gines (P². El mejor Representante).

PARTE XVII

Madrid : 1621, por la viuda de Alonso Martin (Brit. Mus.; Labouchere; J. R. C.).

Madrid : 1621, por Fernando Correa de Montenegro (Bib. Nac.; H. A. R.).

Madrid : 1622, por la viuda de Alonso Martin (Brit. Mus.; Labouchere; J. R. C.; Univ. of Mad.).

Madrid : 1622, por la viuda de Fernando Correa (Bib. Nac.), v. *Bibl. Madrileña*, Nos. 1801, 1802, 1902 and 1903. See also Salvá, I, p. 544.

COMEDIAS IN PART XVII

Con su Pan se lo coma. P².

Quien mas no puede. P².

< El Soldado Amante. P.

Los Muertos vivos. P.

< El Primer Rey de Castilla. P.

- ? × El Domine Lucas. P.
 × Lucinda perseguida. P.
 El Ruyseñor de Sevilla. P².
 × El Sol parado. P.
 La Madre de la mejor.
 × Jorge Toledano. P.
 El Hidalgo Abencerraje : El Hidalgo Jazimin (? P². El galardo Jacobin.)

PARTE XVIII

Madrid : 1623, Iuan Gonçalez. Colofon : En Madrid, por Iuan Gonçalez. Año MDCXXII. (Bib. Nac.; Salvá, I, p. 544). v. *Bibl. Mad.* No. 2032.

Madrid : 1623, por Iuan Gonçalez. A repetition of the preceding with change in the date of the colophon. *Bibl. Mad.* No. 2033. I find no trace of an edition of Madrid 1625. Barrera says that no reprint of Part XVIII is known. *Nueva Biog.*, p. 375.

COMEDIAS IN PART XVIII

El Principe perfecto, parte segunda. [The *Parte primera* is in Parte XI.]

- × La Pobreza estimada. P.
 El divino Africano (P². S. Agustin.)
 × La Pastoral de Jacinto. (P. Los Jacintos.)
 × El honrado Hermano. (? P. Los Horacios.)
 El Capellan de la Virgen. P².
 × La Piedad executada. (P. Pimenteles y Quiñones.)
 × Las famosas Asturianas. (P². Las Asturianas.)
 × La Campana de Aragon. P.
 Quien ama no haga Fieros.
 El Rustico del Cielo.
 El Valor de las Mugeres. P².

PARTE XIX

Madrid : 1623, por Iuan Gonçalez, a costa de Alonso Perez, mercader de libros. (Barrera, *Nueva Biog.*, p. 375). Barrera seems never to have seen this edition. There is no copy in the Brit. Mus., nor does the Mus. contain a copy of the ed. of 1626 (Barr. *N. B.* 377).

Madrid : 1624, por Iuan Gonçalez, a costa de Alonso Perez (Brit. Mus.; Labouchere; J. R. C.; Univ. of Madrid.), v. *Bibl. Mad.*, III, No. 2136.

Madrid : 1625, por Iuan Gonçalez, a costa de Alonso Perez. (Brit. Mus.; J. R. C.; Bib. Nac.) v. *Bibl. Mad.*, III, No. 2232.

Valladolid : 1627, por Geronimo Morillo. Colofon : En Valladolid, por la viuda de Francisco de Cordoua. Año de MDCXXVII. (Bib. Nac.; H. A. R.)

COMEDIAS IN PART XIX

De Cosario a Cosario.

Amor secreto hasta Zelos. P².

La inocente Sangre. (Los Caruaxales. P².)

El Serafin humano. P².

El Hijo de los Leones.

El Conde Fernan Gonzalez. P².

Don Juan de Castro, partes primera y segunda. P². [The *Parte segunda*, somewhat altered, is in Parte XXV under the title of Aventuras de D. Juan de Alarcos.]

La Limpieza no manchada.

El Vellochino de Oro. P².

✓ La Mocedad de Roldan. P.

Carlos Quinto en Francia. P².

PARTE XX

Madrid : 1625 (Brit. Mus.; Labouchere; J. R. C.; Bib. de

S. Isidro). There were two issues in this year : Madrid, viuda de Alonso Martin, 1625 (Salvá, I, 545 ; Restori, *Una Collezione*, etc., p. 9 ; *Bibl. Mad.*, No. 2233) and Madrid, por Iuan Gonçalez, 1625 (v. Barrera, *Nueva Biog.* p. 386).

Madrid : 1627 (Brit. Mus. ; Labouchere ; J. R. C.). Salvá mentions an edition of Madrid, viuda de Alonso Martin, 1626, but with colophon : Iuan Gonçalez, MDCXXVII.

Madrid : 1629, por Iuan Gonçalez (Labouchere ; Univ. of Madrid). The latter copy lacks the title-page.

Barcelona : 1630 (Brit. Mus. ; Labouchere ; J. R. C. ; Bib. Nac. ; H. A. R.).

COMEDIAS IN PART XX

La discreta Venganza.

Lo Cierto por lo Dudoso.

Pobreza no es Vileza.

Arauco domado. P².

La Ventura sin buscalla. P².

El valiente Cespedes. P².

El Hombre por su Palabra. P².

× Roma abrasada. (? P. Neron cruel.) This is also in P².

Virtud, Pobreza y Muger. P².

El Rey sin Reyno. P².

El mejor Mozo de España. P².

El Marido mas firme.

PARTE XXI

Madrid : 1635 (Brit. Mus. ; J. R. C. ; Labouchere ; Univ. of Madrid ; Bib. Nac. ; H. A. R.).

COMEDIAS IN PART XXI

La bella Aurora.

¡ Ay, Verdades ! que en Amor...

La Boba para los Otros y Discreta para si.
 La Noche de San Juan.
 El Castigo sin Vengança. (MS. Ticknor, 1631.)
 Los Vandos de Sena. P².
 El mejor Alcalde el Rey.
 El Premio del bien Hablar.
 La Vitoria de la Honra. P². (*Dif. XXXIII. La Vitoria por la Honra.*)
 El piadoso Aragones.
 Los Tellos de Meneses, parte primera.
 Por la Puente, Juana.

PARTE XXII

Zaragoza: 1630 (Labouchere; Salvá; H. A. R.; Bibl. Nat. Paris (Schack.); v. *Life of Lope de Vega*, pp. 344-345.

Nunca mucho costó poco.

[This is not Alarcon's *comedia*.]

Di Mentira, sacarás Verdad.

[This is by Matias de los Reyes.]

La Carbonera. [Also in Parte XXII, Madrid, 1635.]

La Amistad y la Obligacion.

La Verdad sospechosa. [This is by Alarcon.]

Quien bien ama tarde olvida.

Amar sin saber a quien. [Also in Parte XXII, Madrid, 1635.]

El Marques de las Navas. [MS. Holland. 1624.]

Lo que ha de ser. [See also Parte XXV. But the present impression of the play is nearer the original MS. Brit. Mus., 1624.]

La Lealtad en el Agravio. (P. Las Quinas de Portugal.)

En los Indicios la Culpa.

La Intencion castigada.

Madrid: 1635 (Brit. Mus.; Labouchere; J. R. C.; Univ. of Madrid; Bib. Nac.; H. A. R.).

Quien todo lo quiere.

No son todos Ruyseñores.

Amar, Servir y Esperar.

La Vida de San Pedro Nolasco.

La primera Informacion.

Nadie se conoce.

La Mayor Vitoria.

Amar sin saber a quien [Also in Parte XXII, Zaragoza, 1630.]

- + Amor, Pleito y Desafío. Los Trabajos de Jacob. (Sueños ay que Verdad son.)
 [This is Alarcon's *Ganar Amigos*. It is in Parte XXIV, Zaragoza, 1633.] La Carbonera. [Also in Parte XXII, Zaragoza, 1630.]
 El Labrador venturoso. [This is stated to be in Parte XXIV, Madrid, 1640.]

PARTE XXIII

Madrid : 1638 (Brit. Mus.; J. R. C.; Labouchere; Bib. Nac.; Univ. of Madrid; H. A. R.).

COMEDIAS IN PART XXIII

- Contra Valor no hay Desdicha.
 Las Batuecas del Duque de Alba. (P². Las Batuecas.)
 Las Cuentas del Gran Capitan.
 El piadoso Veneciano. P².
 Porfiar hasta morir.
 El Robo de Dina.
 El Saber puede dañar.
 La Envidia de la Nobleza. (? P. Zegries y Bencerrajes.)
 × Los Pleitos de Inglaterra. (P. El Pleito de Inglaterra.)
 × Los Palacios de Galiana. (? P. La Galiana.)
 × Dios haze Reyes.
 El Saber por no Saber, y Vida de San Julian de Alcalá.

PARTE XXIV ¹

Madrid : 1640 (N. Antonio and Schack).

1. This Parte XXIV, so Chorley maintained, is now only known through the notice of it given by Nicolas Antonio. He observes that it is not in the collections of Lords Holland and Taunton, nor in the public libraries of Paris,

COMEDIAS IN PART XXIV

El Palacio confuso. (*Dif. XXVIII.*)

El Ingrato. (S. Brit. Mus.; J. R. C.; with the name of Calderon.)

La Tragedia por los Celos [by Guillen de Castro].

El Labrador venturoso [See Parte XXII, Madrid, 1635].

La Creacion del Mundo. (C. N. Amst., 1726.)

La despreciada Querida [by Villegas].

La Industria contra el Poder¹. [This seems to be Calderon's *Amor, Honor y Poder*.]

La Porfia hasta el Temor. (*Dif. XXVIII.*) S., J. R. C.

El Juez de su misma Causa. P². [See Parte XXV.]

La Cruz en la Sepultura¹. [According to Münch-Bellinghau-
sen, this is Calderon's *La Devocion de la Cruz*.]

Vienna and Spain. Chorley therefore regards it as lost, but adds that fortunately, apart from pieces with which Lope admittedly had nothing to do, all the comedias cited by Antonio are known in other *Partes* or in *sueltas*: with the exception of *El Honrado con su Sangre*, and this, as Gayangos suggests, may possibly be the piece which passes under the name of Claramonte. See *Life of Lope*, p. 410 and n. 2, and Salvá, I, p. 547, where No. 5 of the above list is given under its alternative title: *La primer Culpa del Hombre*.

Dieze, in his translation of Velazquez, refers to a Parte XXIV, Madrid, 1638, which — so he says — contains plays different from those included in the Zaragoza editions of 1633 and 1641. Is it possible that the volume of which Dieze speaks is identical with the above-noted edition of Madrid, 1640? See Ticknor, *History of Span. Lit.* (Boston, 1888), Vol. II, p. 245, n. 36, who mentions an edition of Part XXIV at Madrid, 1638.

1. *La Cruz en la Sepultura* and *La Industria contra el Poder y el Honor contra la Fuerza* were both printed in *Parte Veinte y Ocho de Comedias de varios Autores*, Huesca, 1634, where they are both ascribed to Lope. The slight differences that exist between *La Cruz en la Sepultura* and Calderon's *La Devocion de la Cruz* had long since been pointed out by Hartzenbusch in his edition of Calderon (*Bib. de Aut. Esp.*), Vol. IV, pp. 654, 659 and 701. The greatest variation is near the beginning of Act III, where the Huesca edition introduces

El Honrado con su Sangre. [According to Gayangos, this is by Claramonte.]

El Hijo sin Padre. (P². *El Hijo de sí mismo* is a different play, apparently, for both are given in P².)¹.

PARTE XXIV

Zaragoza : 1632²; and 1633
(Brit. Mus.; Labouchere; Bib.
Nac.; Vienna; H. A. R.).

La Ley executada.

Selvas y Bosques de Amor.

El Examen de Maridos [by
Alarcon].

El que dirán [by Matias de
los Reyes].

La Honra por la Muger.

El Amor Bandolero.

La mayor Desgracia de Car-
los V y Hechizerias de Argel.

Ver y no creer.

Dineros son Calidad.

De quando aca nos vino.

Amor, Pleito y Desafio. [See
Parte XX, Madrid, 1635.]

Zaragoza : 1641 (Brit. Mus.;
Labouchere; J. R. C.; Univ.

of Madrid; Bib. Nac.; H. A. R.).

Guardar y guardarse.

La hermosa Fea.

El Caballero de Olmedo.

× El Bastardo Mudarra (P².

Los Siete Infantes de Lara).
MS. Olózaga, 1612.

La ilustre Fregona.

El Nacimiento de Cristo(?
P. El Nacimiento).

Los Ramirez de Arellano.

Don Gonzalo de Cordoba.
(*Vega del P.*, La mayor Vito-
ria de Alemania. MS. Osuna,
1622, *La nueva Vitoria de D.*
Gonzalo de Cordoba.)

San Nicolas de Tolentino.

Los Peligros de la Ausencia.

Servir a Buenos.

Barlan y Josafá (MS. Holland,
1611).

a scene with three minor characters, which is not found in Calderon's play. But there can be no question that these are two titles of one and the same play and that the author is Calderon.

1. See also Salvá, *Catálogo*, I, 547. Salvá possessed a fragment of this volume, without title-page or preliminary leaves, consisting of 132 fols. The plays in his fragment are in a different order from that given above, beginning with *La despreciada Querida*.

2. Ticknor, *History*, II, 245, n. 3, mentions this edition of 1632. See also Münch-Bellinghausen, *Ueber die älteren Sammlungen spanischer Dramen*, p. 136.

PARTE XXV

Zaragoza : 1647 (Brit. Mus.; J. R. C.; Labouchere; Univ. of Madrid; Bib. Nac.; H. A. R.). Quadrio, *Della Storia e della Ragione d'ogni Poesia*, V, p. 340, cites a Parte XXV « en Madrid por la viuda de Juan Gonzalez, 1640 ». Stiefel, *Zfkt.*, XV, 223, n.

COMEDIAS IN PART XXV.

La Esclava de su Galan.

El Desprecio agradecido. (*Vega del Parnaso*.)

Aventuras de don Juan de Alarcos. P². [The same play, though somewhat attired, as the one printed in Parte XIX with the title D. Juan de Castro, Segunda parte.]

El mayor Imposible.

La Vitoria del Marques de Santa Cruz. (P². Toma de Longa, etc.)

Los Cautivos de Argel. (P. Los Cautivos.)

Castelvines y Montesés. P².

Lo que ha de ser. [See Parte XXII, Zaragoza, 1630.] MS. Brit. Mus., 1624.

El ultimo Godo (Parte VIII, *El postrer Godo*). P².

La Necesidad del Discreto. P².

El Juez en su Causa. (? El Juez de su misma Causa in Parte XXIV, Madrid, 1640.) P².

Los Embustes de Fabia. P. and P².

In a note, apparently by La Barrera, it is added that *Partes XXVI*, *XXVII*, and *XXVIII* which pass as being by Lope only, but which contain pieces by him and others, are included later among those of *Diferentes Autores*. To this Chorley appends the following observations.

FRAGMENTS OF

PARTES EXTRAVAGANTES : COMEDIAS DE SEVILLA, ETC.

The reference to this *Parte XXVI* and the two following

Partes XXVII and *XXVIII*, as well as the reference to the volume of *Comedias de Sevilla* (See *Life of Lope*, p. 442, n. 2) are introduced by La Barrera on the sole authority of Fajardo's Index. He omits to give the reader the very necessary information that, so far as can be ascertained at present, these volumes do not exist, save in some fragments which have been preserved in three made-up volumes (*tomos colecticios*) in the Osuna Library, numbered respectively : 131, 132, and 133, described by Schack, *Nachträge*, pp. 41-42.

In an article upon these *Partes Extravagantes* published in 1906, I came to the following conclusions : (1) « That a Parte XXVI *extravagante* did exist, (a) on the strength of Fajardo's assertion, and (b) because of the corroborative evidence in the Osuna Vols. 131 and 132, and (c) because Lope de Vega in his *El Desprecio agradecido* distinctly says that there was such a Parte XXVI. (2) I believe, too, most strongly, that there was a Parte XXVII *extravagante* : (a) on the assertion of Fajardo, which is confirmed by (b) the plays in the Osuna Vol. 133, by the fragments possessed by Salvá (Vol. I, 548), and by (c) Chorley's fragment of *Los Vargas de Castilla*, corresponding to ff. 123-146 of this Osuna Vol. 133 ». The case of Parte XXVIII *extravagante* is doubtful. The list of plays it is supposed to contain, according to Barrera (*Cat.*, p. 683), consists of but ten *comedias*. It is strange that with the exception of *El Trato muda Costumbres* (which occurs in Vol. XXX *Diferentes* of Zaragoza, 1636, under the title *El Marido haze Muger*), all the plays mentioned by Fajardo as being in Parte XXVIII, *extravagante* are given in Part XXVIII, *Diferentes* of Huesca, 1634 (Barr. p. 684). See Rennert, *Notes on some Comedias of Lope de Vega*, in *Mod. Lang. Review* (1906), p. 98. On a Parte XXIX *extravagante*, see Stiefel, in *Zeitschrift f. rom. Phil.*, XXX, 534.

The contents of these Osuna volumes are as follows :

Tomo 131 (8 plays).

- 20.2-0-5-2-22 — 1. Vandos (Los) de Sena, ff. 114-38. (Fragment of Parte XXI of Lope.)
2. Querer mas y sufrir menos (apparently a *suelta*). [It is in Parte XXIX of *Lope y otros*, Huesca, 1634. In the vol. in the Bib. Nac., it is paged fol. 1-20.]
- 20.5-2-4-28 — 3. Nardo Antonio Vandolero, ff. 235-54, (*Comedias de Sevilla*, according to Fajardo.)
4. Engaño (El) en la Verdad. (P.) (S., J. R. C.)
5. Principe despeñado (El). S. [It is in Parte VII of Lope.]
6. Sierras (Las) de Guadalupe. S. (S., J. R. C.)
- 20.6-2-4-28 — 7. Amar como se ha de amar. S. « representóla Suarez ». [In « Comedias de Sevilla », according to Fajardo : See Salvá, I, p. 548.]
8. Nacimiento (El) de Alba. S. (S., J. R. C.). [According to Fajardo XXVI *extravagante* : see *Life of Lope*, pp. 346-47.]

Tomo 132 (12 plays).

1. En la mayor Lealtad mayor Agravio. S. (P. Quinas de Portugal). S. (J. R. C.) Parte XXII, Zaragoza, 1630. *La Lealtad en el Agravio*.
2. Conde (El) don Pedro Velez. ff. 95-145. [According to Fajardo, « Comedias de Sevilla ».]
3. La Fortuna adversa del Infante D. Fernando de Portugal. to Fajardo, « Comedias de Sevilla ».]
4. Nuestra Señora de la Peña de Francia. [According to La Barrera, p. 683, El Casamiento en la Muerte y Hechos de Bernardo del Carpio.] P. ff. 171-270. (« Comedias de Sevilla », according to Fajardo.)
5. Leon Apostolico (El) y Cautivo coronado.
6. Esclavo fingido (El). (MS. Barr.)
7. D. Manuel de Sousa : Naufragio prodigioso y Principe trocado. [See Salvá, I, p. 548.]

8. Buen Vecino (El), ff. 204-21. [Fragment of *Diferentes XXXIII*. In J. R. C.'s collection.]

9. Prodigio (El) de Etiopia. S. (S., J. R. C.) According to Fajardo, in XXVI *Extravagante* of Lope.]

10. Vitoria (La) de la Honra. S. (In Parte XXI and *Diferentes XXXIII*.) [See Salvá, p. 548. The *suelta* that Salvá possessed, formed part of Lope's Parte XXI.]

11. Valor perseguido (El) y Traycion vengada. S. [A *suelta* with the same title in Chorley's collection bears the name of Montalvan.]

12. Engañar a quien engaña. S. (MS. copy. J. R. C.)

Tomo 133 (11 plays).

1. Zelos con Zelos se curan [By Tirso de Molina.]

2. Madrastra (La) mas honrada. S.

3. Novios (Los) de Hornachuelos : « Representóla Fernandez », S. (J. R. C.). MS. Osuna : [According to Paz y Mélia, *Cat.*, No. 2391, it is ascribed to Velez de Guevara and to Medrano. This copy is dated April 12, 1629.]

4. Medico (El) de su Honra : « Representóla Avendaño. » (M.)

5, 6. Lanza por Lanza, la de Luis de Almanza : Partes I and II. « Representóla Avendaño. » (Parte I, S. Holland), ff. 21-38.

7. Sastre (El) del Campillo. « Representóla Manuel Vallejo. » [By Belmonte. Autog. MS. dated Aug. 1, 1624, in B. N. Cat. No. 3048. This fragment is paged : ff. 39-62.]

8. Allá darás Rayo. « Representóla Manuel Vallejo », ff. 63-80.

9. Selva confusa (La). S. [According to

ff. 1-146. Fajardo : *Parte XXVII extravagante*, Barcelona, 1633., except *Julian Romero*, which figures as belonging to Parte XVII of Zaragoza, But this may be an

Schack this is not by Lope; but see the error of the copyist¹.
note in the alphabetical list of titles], ff. 81-100.

10. Julian Romero. « Representóla Antonio de Prado », ff. 101-122.

11. Vargas (Los) de Castilla. (J. R. C. fragment), ff. 123-146.

CUATRO COMEDIAS FAMOSAS DE DON LUIS DE GONGORA Y LOPE
DE VEGA, RECOPIADAS POR ANTONIO SANCHEZ

Madrid : 1617 (J. R. C.). (Schack, *Nachträge*, p. 41.) Córdoba : 1613².

* Las Firmezas de Isabela [by Góngora].

1. I am ignorant of Chorley's authority for this statement concerning Julian Romero; Schack (*Nachträge*, p. 42), who certainly saw these Osuna volumes, merely states that « to the title *El Médico de su Honra*, de Lope de Vega, Fajardo added: « está impresa en la Parte veinte y siete extravagante de Lope, Barcelona, 1633. » As the foliation of this fragment is consecutive, Julian Romero occupying ff. 101-122, this play must have been contained in the same volume, i. e. Parte XXVII, *extravagante*. Although I have inquired repeatedly at the Bib. Nacional for these Osuna volumes, I have never succeeded in seeing them. They must have been used by Menéndez y Pelayo, for he printed two plays from it: *Lanza por Lanza*, la de Luis de Almanza and *El Médico de su Honra*, both in Vol. IX, of the Academy's edition. He states, moreover, that he has never seen the *parte segunda* of *Lanza por Lanza*, which is not in the Osuna volume, as, indeed the foliation (ff. 21-38) proves that this volume contains only one part, the first. If these Osuna volumes are no longer to be found in the Biblioteca Nacional, they must now be in Santander.

2. Chorley notes that the Córdoba edition, which seems to be the *princeps* (the licenses are dated Madrid, 1612 and 1613) is in Gayangos's collection; Chorley also refers to La Barrera, p. 707, who states that the names of the authors are not given in the *Tabla*, but in the text. *El Lacayo fingido* bears Lope's name. The title of the third play is given as *Las Burlas y Enredos de Boute*.

× Los Jacintos, y Celoso de si mismo [by Lope]. P. Parte XVII. La Pastoral de Jacinto.

× Los Enredos de Benito. [Chorley thinks this anonymous play may be by Lope : La Barrera is doubtful.]

× El Lacayo fingido. P.

LA VEGA DEL PARNASO

Madrid : 1637. (J. R. C. ; H. A. R.) Reprinted in *Obras sueltas de Lope*, IX and X.

This volume contains the following *comedias* :

El Guante de doña Blanca. (*Dif.* XXIX, XXX, and XLIV.) Fajardo : « En su P^{te}. 5 y en el libro *Vega del P.* »

La mayor Virtud de un Rey. (*Escog.* XXXVII, with the title *El mejor Casamentero* by Matos.) Fajardo : « En el libro *Vega del P.* y en su P^{te}. 2 de Madrid, 1634. » [P^{te}. 2 is probably a slip for P^{te}. 5.]

Las Bizarrias de Belisa. MS. Brit. Mus., 1634. Fajardo : « En su P^{te}. 5 y en el libro *Vega del P.* »

Porfiando vence Amor. Fajardo : « En la *Vega del P.* y en su P^{te} 5 de Madrid. »

El Desprecio agradecido. *Comedias*, XXV and *Escog.* XXXIX with the title *La Dicha por el Desprecio*, by Matos. Fajardo : « En su P^{te}. 5 : y en su P^{te}. 25 [*i. e.* Parte XXV, Zaragoza, 1647] y en el libro *Vega del P.* »

El Amor enamorado. Fajardo : « En su P^{te}. 25 y en su libro *Vega del P.* »

La mayor Victoria de Alemania. (This is *Don Gonzalo de Cordova*, Parte XXIV, Zaragoza, 1641 : and MS. Osuna. *Nueva Vitoria*, etc. Cat. B. N. No. 2409.) Fajardo : « En su P^{te}. 5 y en su libro *Vega del P.* »

¡ Si no vieran las Mugeres ! Fajardo : « En su P^{te}. 5 y en su libro *Vega del P.* »

RELACION DE LAS FIESTAS QUE LA INSIGNE VILLA DE MADRID HIZO EN LA CANONIZACION DE SU BIEN AVENTURADO HIJO Y PATRON SAN ISIDRO, ETC. DIRIGIDA A LA MISMA INSIGNE VILLA POR LOPE DE VEGA CARPIO. Madrid, por la viuda de Alonso Martin, año de 1622.

Reprinted in *Obras sueltas*, XII, 1777.

La Niñez de San Isidro.

La Juventud de San Isidro.

PARTES EXTRAVAGANTES DE LOPE ¹

PORTE XXVI. *Extravagante*. Zaragoza : 1645 ²

La Ciudad sin Dios (El Inobediente).

Despertar a quien duerme. Parte VIII, 1617.

Dos Agravios sin Ofensa. [By Gaspar de Alarcon.] This name is unknown to me.

Lealtad, Amor y Amistad. [Doubtful.]

Lo que es un Coche en Madrid (Los Riesgos que tiene un Coche) [By Antonio Hurtado de Mendoza].

1. In his revised copy, Chorley has struck out the headings and contents of Partes XXVI, XXVII and XXVIII. Chorley there states, and he repeats the assertion elsewhere, that La Barrera gives these *Partes extravagantes* solely on the authority of Fajardo, from whom he copies his entries. I think, however, that Chorley pushes his scepticism somewhat too far. On the whole the balance of evidence seems to me to favor the conclusion that there did exist a *Parte XXVI, extravagante* and a *Parte XXVII, extravagante*, and quite apart from La Barrera (*Catálogo*, p. 682) and Menéndez y Pelayo appears to be of the same opinion. At all events, if only for the sake of completeness, it is advisable to set out the contents of these *Partes* which were included in Chorley's first draft. See my article cited above (p. 35) and *Life of Lope*, pp. 346 and 354-355.

2. This volume must have first appeared before 1635, as Lope mentions a *Parte XXVI* of his *Comedias* in *El Desprecio agradecido, Vega del Parnaso* (1637), fol. 153.

Mas vale Salto de Mata que Ruego de Buenos. [Doubtful.]

La Merced en el Castigo. [Ascribed to Moreto in *Escog.* XXX, 1668, under the title of *El Premio en la misma Pena*; ascribed to Montalvan in a *suelta* and in *Escog.* XL, 1675, under the title of *El Dichoso en Zaragoza*.]

El Nacimiento del Alba. [See *Life of Lope*, p. 347.]

Púsoseme el Sol, salióme la Luna. [By Claramonte?]

El Prodigio de Etiopia (Santa Teodora).

El que dirán y Donayres de Pedro Corchuelo. [By Matias de los Reyes.]

La Ventura de la Fea.

PARTE XXVII. *Extravagante*. Barcelona : 1633.

Alla darás, Rayo. [Doubtful.]

El Medico de su Honra.

Los Milagros del Desprecio.

Por la Puente, Juana.

El Sastre del Campillo. [By Luis de Belmonte Bermudez.]

La Selva confusa.

Los Vargas de Castilla.

El Infanzon de Illescas.

El gran Cardenal de España Don Gil de Albornoz. [By Enriquez Gomez.]

Celos con Celos se curan. [By Tirso de Molina.]

Lanza por Lanza, la de Luis de Almanza.

PARTE XXVIII. *Extravagante*. Zaragoza : 1639. Barrera, p. 683.

La Cruz en la Sepultura. [Ascribed to Lope : it is Calderon's *La Devoción de la Cruz*.]

De un Castigo tres Venganzas. [Ascribed to Lope : it is by Calderon.]

El Palacio confuso. [La Barrera says that it bears Lope's name. Chorley remarks that La Barrera seems to have misread the

entry in Fajardo, whose note is as follows : « En Parte 28 de Mescua. » This is to some degree borne out by the fact that the play is ascribed to Mira de Mescua in *Escog. XVIII*, Madrid, 1667. The attribution to Lope occurs, as noted below, in *Dif. XXVIII*, Huesca, 1634.]

La Despreciada Querida [Ascribed to Lope : it is by Juan Bautista Villegas.]

El Juez de su misma Causa (*El Juez en su Causa*). [By Lope.]

El Labrador venturoso [So says La Barrera, following Fajardo; but Chorley suspects a slip on the part of Fajardo, who may have intended to write *Dif. XXVIII*, where (see below) the play is given.]

La Porfia hasta el Temor.

El Principe Escanderbeg. [Ascribed to Lope : it is by Luis Velez de Guevara.]

El Trato muda Costumbres. [Ascribed to Lope : it is by Antonio Hurtado de Mendoza.]

El celoso Extremeño. [Ascribed to Lope : it is by Antonio Coello.]

This Parte XXVIII is the most doubtful of these *Partes extravagantes*.

PARTE XXVIII DE DIFERENTES ¹.

Parte veinte y ocho de Comedias de varios Autores. Huesca : Por Pedro Bluson, 1634. *Bibl. de Autores Españoles*; *Comedias de Calderon*, IV, p. 654.

1. The title and contents of this very rare volume, which I have taken from the Ticknor copy, follows : *Parte veinte y ocho de Comedias de Varios Autores*. [Shield, and beneath it : D. L. ESCVERES.] Con licencia. En Huesca, Por Pedro Bluson Impresor de la Vniuersidad. Año 1634. A costa de Pedro Escuer Mercader de Libros.

The *licencia* is signed by Dr. Melchor de Alayeto, Catedrático de Prima en la Vniuersidad de Huesca, April 6, 1633. It contains the following plays, with the attributions as given in the volume, fol. 1 :

Arsenal Library, Paris; Brit. Museum; Ticknor Library; Vatican Library (according to a letter from Ticknor dated October 1857).

COMEDIAS BY LOPE DE VEGA IN THIS PARTE XXVIII

El Labrador venturoso. (Parte XXII, Madrid, 1635.)

El Palacio confuso. [*Escog. XXVIII*, with the name of Mes-
cua.]

La Porfia hasta el Temor. (S., J. R. C.)

El Juez de su Causa. P.². (Parte XXV. El juez en su Causa.)

La despreciada Querida : Comedia famosa. De Lope de Vega Carpio. Representóla Antonio de Prado.

La Industria contra el Poder, y el Honor contra la Fuerza. Comedia famosa. De Lope de Vega Carpio. Representóla Vallejo, fol. 23.

El Labrador venturoso : Comedia famosa. De Lope de Vega Carpio. Representóla Roque de Figueroa. fol. 43.

El Palacio confuso : Comedia famosa. De Lope de Vega Carpio. Representóla Vallejo. fol. 65.

La Porfia hasta el Temor : Comedia famosa. De Lope de Vega Carpio. Representóla Roque de Figueroa. fol. 89.

El Juez de su Causa : Comedia famosa. De Lope de Vega Carpio. Representóla Avendaño. fol. 109.

El zeloso Estremeño : Comedia famosa. De Don Pedro Cuello (*sic*). fol. 134.

Vn Castigo en tres Venganças : Comedia famosa. De Don Pedro Calderon. fol. 153.

El Principe Don Carlos : Comedia famosa. De Don Diego Ximenez de Anciso. Representóla Olmedo. fol. 175.

El Principe de los Montes : Comedia famosa. Del Dr. Juan Perez de Montaluan. fol. 196 v.

El Principe Escanderbey : Comedia famosa. De Luys Velez de Guevara. Representóla Antonio de Prado. fol. 217.

La Cruz en la Sepultura : Comedia famosa. De Lope de Vega Carpio. Representóla Avendaño. fol. 234 v-250.

PARTE XXIX DE DIFERENTES ¹

Doze Comedias de Lope de Vega Carpio. Parte veynte y nueue.

En Guesca : por Pedro Luson, 1634. (Bib. Nac. R. 14147.)
[Schack, *Nachträge*, 43.]

COMEDIAS OF LOPE DE VEGA IN THIS VOLUME:

La Paloma de Toledo, ff. 121-140, incl. (J. R. C. the same fragment).

Donde no está su Dueño está su Duelo, ff. 58-81. [Doubtful].

Querer mas y sufrir menos. (S., J. R. C.)

Los Martires de Madrid. (S., J. R. C.)

La prospera Fortuna de don Bernardo de Cabrera.

1. I owe the following description of the copy of *Diferentes XXIX*, in the Bib. Nacional, to the kindness of my friend D. Alvaro Gil Albacete :

Doze | Comedias | de | Lope de Vega | Carpio. | Parte veynte y nueue. | Con licencia |.

En Guesca, por Pedro Luson. Año de 1634.

La Paloma de Toledo, ff. 121-140 incl. De Lope de Vega.

Donde no está su Dueño está su Duelo, ff. 58-81. De Lope de Vega.

Querer mas y sufrir menos, ff. 1-20v. De Lope de Vega.

Los Martires de Madrid, ff. 1-20v. De Lope de Vega.

La prospera Fortuna de don Bernardo de Cabrera, ff. 1-22v. De Lope de Vega.

La aduersa Fortuna de don Bernardo de Cabrera, ff. 1-22v. De Lope de Vega.

Las Moçedades de Bernardo del Carpio, ff. 1-20v.

Pusoseme el Sol, salíome la Luna, ff. 1-22. De Lope de Vega. [de Claromonte ?]

El Cerco del Peñon, ff. 1-20v. De Luys Velez.

El Cautivo venturoso, ff. 1-16v. De Francisco de Barrientos.

Un Gusto trae mil Disgustos, ff. 1-20v. De Juan Perez de Moutalvan.

El Hombre de mayor Fama, ff. 1-17v. De Mira de Mescua.

The name of the author is given at the beginning of each *comedia*. Barrera, p. 683.

It will be seen that this is a factitious volume : that the printer has collected

La aduersa Fortuna de don Bernardo de Cabrera.

Las Mocedades de Bernardo del Carpio. (*Escog.* Zaragoza, 1653. S., J.R.C.)

PARTE XXIX.

Comedias de diferentes autores. Valencia: 1636. Por Silvestre Esparsa.

(Duran; Ticknor, tr. by Gayangos and Vedia, IV, 411; Barr., p. 685).

¡ Ay, verdades ! que en Amor... (Parte XXI.)

El Guante de doña Blanca. (*Vega del Parnaso*), v. Stiefel, *Zft.*, XV, 223.

PARTE XXX.

Parte treinta de Comedias famosas de varios Autores.

Zaragoza: 1636. (Schack, *Nachträge*, 99; copy in Ticknor Library without title-page.)

Sevilla, en la Imprenta de Andres Grande, 1638. (Brit. Mus., v. Barr., p. 685, and *Zeitschrift für roman. Phil.*, XV, p. 224.)

El Guante de doña Blanca. (*Vega del P.* In the ed. of 1636, it occupies pp. 426-66.)

twelve plays and provided them with a title-page. Hence Stiefel (*Zeitschrift*, XXX, p. 554), conjectures the following Parte XXIX *extravagante*:

1., ff. 1-20.
2. A lo que obliga el ser Rey, ff. 21-40.
3. La Lealtad en la Traycion, ff. 41-57.
4. [Donde no está su Dueño está su Duelo], ff. 58-81. (Stiefel inserted *Querer mas y sufrir menos*, which is without foliation.)
5., ff. 82-98.
6. La Estrella de Sevilla, ff. 99-120.
7. La Paloma de Toledo, ff. 121-140. (See Salvá, I, p. 548.)

PARTE XXXI¹.

Parte treynta una de las meiores Comedias que hasta oy han salido. Recogidos por el Doctor Francisco Toriuio Ximenez. Barcelona : 1638, por Jayme Romeu. (Brit. Mus.; Ticknor Library.) [Barr., p. 685.]

Contra Valor no ay Desdicha, ff. 69-89. (Parte XXIII.)

El Silencio agradecido, ff. 90-112. [By Lope, according to Gomez y Casal. v. Barr., p. 583.]

PARTE XXXII.

Parte treynta y dos con doce Comedias de diferentes Autores. Con licencia en Zaragoza por Diego Dormer. Año MDCXL, a costa de Jusepe Ginobart, mercader de Libros. (Ticknor, trad. Gayangos and Vedia, IV, 413.) [Barr., p. 685.]

PARTE XXXIII.

Parte treynta y tres de doce Comedias jamosas de varios Autores. Valencia, por Claudio Macé, 1642. (Brit. Mus.) [Barr., p. 686.]

La Vitoria por la Honra. P² (Parte XXI).

El buen Vecino (J.R.C. fragment). [The same that is found in Tomo 132, Osuna, ff. 204-221.]

PARTE XXXVII.

Doze comedias nuevas de diferentes Autores, las meiores que hasta ahora han salido. Año 1646. En Valencia, a costa de Juan Sonzoni. The only copy known of this Parte XXXVII, is in the Library of the University of Bologna.

La Moza de Cantaro. (Barrera p. 708).

1. In this volume the author's names are not given.

PARTE XLIV ¹.

Parte quarenta y quatro de Comedias de diferentes Autores. En Zaragoza por los herederos de Pedro Lanaja y Lamarca. Año de 1652. (Vienna, Münch-Bellinghausen, p. 26 (p. 125). The volume in the Vienna Library is merely a collection of *suellas* with a title-page, but no *Aprobacion* or preliminary leaves. The names of the authors are given in the plays.

1. To this La Barrera appends the following note :

Comedias de Lope de Vega (y otros Autores) a volume printed at Seville, repeatedly cited by Fajardo, and surviving in a fragment (consisting of six *comedias*), which forms part of the made-up volume, number 132, of the Library of the Duke of Osuna. The pieces in this very rare book which may, more or less doubtfully, be ascribed to Lope are :

1. El Conde don Pedro Velez. (Fajardo : « En C. de Sevilla. » Osuna. T. 132.)

2. La adversa Fortuna del Infante don Fernando de Portugal. (Fajardo : « En C. de Sevilla. » T. 132. Osuna.)

3. La Peña de Francia. (Possibly by Tirso de Molina^a. (Fajardo : « En C. de Sevilla. » T. 132. Osuna.)

4. El Leon apostolico y Cautivo coronado. (Fajardo : « En C. de Sevilla. T. 132. Osuna.)

5. El Esclavo fingido. (Fajardo : « En C. de Sevilla. » T. 132. Osuna.)

6. Don Manuel de Sousa, ó el Naufragio prodigioso. (Fajardo : « En C. de Sevilla. » T. 132. Osuna.)

7. El Conde Fernan Gonzalez y Libertad de Castilla. (Fajardo : « En C. de Sevilla. » T. 132. Osuna.)

8. El Hijo piadoso, y Bohemia convertida. (Fajardo : « En C. de Sevilla. » T. 132. Osuna.)

9. El Maldito de su Padre, y valiente Bandolero. (Fajardo : « En C. de Sevilla. T. 132. Osuna.)

Only the first six of these plays, according to Chorley, are in the above-mentioned Tomo 132 in the Osuna Library : see also La Barrera, *Catálogo*, p. 683, and *Comedias escogidas de Lope*, vol. IV, p. 541.

^aChorley conjectures that *La Peña de Francia* may be an alternative title of *El Casamiento en la Muerte*. Parte I. P². As to the *Comedias de Sevilla*, he refers to his previous statement (above, p. 35), and points out that Fajardo men-

El Guante de doña Blanca. (*Vega del Parnaso*.)

El Villano en su Rincon. P². (Parte VII). [v. Barrera, p. 687.]

MINOR COLLECTIONS OF COMEDIAS PREVIOUS TO
THE COLLECTION OF COMEDIAS ESCOGIDAS.

Doze Comedias nuevas de Lope de Vega Carpio y otros Autores. Segunda Parte. En Barcelona, por Geronimo Margarit. Año de 1630. (Bibl. Nac., Schack, *Nachträge*, p. 43; Barrera, p. 707.)

Las dos Vandoleras y Fundacion de la Santa Hermandad de Toledo.

El Hijo por engaño y Toma de Toledo.

La desdichada Estefania. [Primera parte,] (Parte XII.)

El Pleyto por la Honra (ó el Valor de Fernandico). [The second part of the preceding play.](S., J.R.C.)

tions the following plays in addition to the nine set forth by La Barrera:

1. Amar comose ha de Amar. « Pte. 6 impr. en Sevilla. » T. 131. Osuna. S.
 2. El gran Cardenal de España, D. Pedro Gonzalez de Mendoza. « Pte. 5 impr. en Sevilla ».
 3. La Historia de Maragatos. « Pte. 5 de Sevilla antigua. »
 4. Nardo Antonio Vandolero. « Pte. 5 impr. en Sevilla ». T. 131. Osuna.
- Fajardo also mentions three other plays which are not by Lope.

Concerning *La Peña de Francia*, Cotarelo (*Comedias de Tirso de Molina*, II, xxx) says: « En la Bib. Nacional existe un manuscrito antiguo (núm. 15632) de esta obra, atribuido á Lope y á Tirso, en letras diferentes entre sí y distintas tambien de la del texto. Está lleno de acotaciones y tachaduras, como destinado á la representacion en el teatro, segun demuestra también el reparto en las jornadas 2^a y 3^a. Con el titulo de *La Peña de Francia* se imprimió en una *Parte extravagante* de Lope, sin año, pero de Sevilla, segun D. Juan Isidro Fajardo que la vió, *El Casamiento en la Muerte* de aquel gran poeta. Esto sería causa de que en el *Catálogo* de Medel (1735), y luego en el de Huerta, se conservase este título: no confundiendola con la de Tirso de Molina, que tambien mencionan, sino por creer se trata de dos obras de igual título. La Peña de Francia no interviene, sin embargo, más que como insignificante episodio en la obra de Lope. »

It should be remarked, besides, that the first play in the Osuna volume 132: *En la mayor Lealtad mayor Agravio* (*La Lealtad en el Agravio*) is undoubtedly Lope's, and Menéndez y Pelayo has reprinted it in the Academy's edition, vol. VIII.

Doce Comedias de varios Autores... Tortosa, por Francisco Martorell, 1638 (Schack, *Nachträge*, p. 99; Barrera, *Cat.*, p. 707.)

Los Celos de Rodamonte. (Menéndez y Pelayo has no doubt that this is Lope's. *Acad.*, XIII.)

La bienaventurada Madre Santa Teresa de Jesus. P². (La Madre Teresa de Jesus?).

[This passes under the name of Luis Velez de Guevara, and Menéndez y Pelayo thinks, that while Velez may be the author of it, it seems more in Lope's style, and he prints it in *Academy V*. See the alphabetical list].

La Isla bárbara. [Though this play is here ascribed to Lope, it was written by Miguel Sanchez, and a MS. (Osuna) of *La Isla bárbara* ascribed to Miguel Sanchez, contains licenses of 1611 and 1614. It was published by me, together with *La Guarda cuidada* in an edition issued at Boston, 1896.]

COMEDIAS ESCOGIDAS.

Madrid : 1652-1704 (Brit. Mus., and Bodleian).

PARTE III [1653].

La Llave de la Honra.

Mas pueden Zelos que Amor.

La discreta Enamorada. P².

La Portuguesa y Dicha del Forastero P².

× El Maestro de Danzar.

Lo que está determinado.

San Diego de Alcalá.

PARTE VI [1653].

In the Imperial Library at Vienna (Münch-Bellinghausen, p. 55 (140)) there are two editions of this Parte VI of *Comedias Escogidas*, both printed at Zaragoza « por los herederos de Pedro de Lanaja, del Reyno de Aragon » : One appeared in 1653, the

other in 1654. These volumes lack consecutive pagination, and differ wholly in their contents. The Zaragoza edition of 1654 is a reprint of the Madrid ed. of 1654, of which there are copies in the Brit. Mus. and the Bodleian. For the contents of the edition of 1654, which does not contain a single play of Lope, see Schack, III, p. 525; La Barrera, p. 689, col. 2. The volume of 1653, the contents of which are given by Münch-Bellinghausen, has the following pieces by Lope.

Mirad a quien alabais. (Parte XVI.)

Dineros son Calidad. (Parte XXIV, Zaragoza, 1633.)

Las Mocedades de Bernardo del Carpio. (In Parte XXIX of *Comedias de Lope y otros*, Huesca, 1634.)

Satisfazer callando y Princesa de los Montes. [See Parte XXXVII, where a piece of the same title, which Chorley believed to be the same as this, and to be written by Lope, is ascribed to Moreto: it appears in Parte III of Moreto, Madrid, 1681. In the latter edition it is entitled *Los Hermanos encontrados (o satisfacer callando)*. It is not in Part III of Moreto, 1676 and 1703, which I possess].

PARTE VII [1654].

El Monstruo de la Fortuna, « de tres ingenios ».

[This is Lope's *comedia*, *La Reyna Juana de Napoles*, Parte VI. Another piece with the same title, printed in *Escog.*, XXIV, is by Calderon, Montalvan and Rojas. The title in *Escog.*, XXIV, however, is *El Monstruo de la Fortuna, la Lavandera de Napoles, Felipa Catanea*.]

PARTE VIII [1657].

El Marques de las Navas, « de Mira de Mescua ».

[This is Lope's piece. MS. Holland, 1614, and Parte XXII, Zaragoza, 1630.]

PARTE X [1658].

Los Milagros del Desprecio.

[Ascribed to Montalvan, with the title *Diablos son Mujeres*.]

PARTE XV [1661].

La Batalla del Honor, « de Fernando de Zárate ».

[This is Lope's *comedia*. (Parte VI.) P².]

PARTE XVI [1662].

El Desden vengado, « de Rojas ».

[It is by Lope. MS. autog. (Osuna), signed by Lope at Madrid, Aug. 4, 1617].

PARTE XVIII [1662].

Las Niñeces (ó la Niñez) del Padre Rojas, « jamas impresa ».
[MS. autog. Osuna, dated January 4, 1625, v. *Life of Lope*, p. 317.]

PARTE XX (?) [1663].

× La Difunta pleyteada, « de Francisco de Rojas ».

[This may be the piece noted by Lope in P. Chorley observes that the style is more like his than like Rojas's, and it should be especially remarked that the play has no *figura del donayre*.]

PARTE XXV [1666].

La Condesa de Belflor, « de Moreto ».

[This is Lope's *El Perro del Hortelano* (ó *Amar por ver Amar*). P². Parte XI.]

PARTE XXVIII [1667].

El Palacio confuso, « de Mescua ».

[Perhaps the piece ascribed to Lope in *Dif. XXVIII* and which appears (according to Nicolas Antonio) in Parte XXIV, Madrid, 1640. In Schack's opinion, the piece attributed to Mescua is not by him, but by Lope ; it is certainly in Lope's manner.]

San Isidro, Labrador de Madrid. P.². (Parte VII.)

La Ventura en la Desgracia.

PARTE XXXVII [1671].

El mejor Casamentero, « de Matos ».

[This is Lope's play *La mayor Virtud de un Rey* (*Vega del Parnaso*).]

Satisfacer callando, y Princesa de los Montes (o los Hermanos encontrados), « de Moreto ».

[La Barrera is undecided as to whether the play should be ascribed to Moreto or to Lope. Chorley thinks that it is by Lope, and that it is the same attributed to him in *Escog.*, VI, Zaragoza, 1653 : see above, p. 49.]

PARTE XXXIX [1673].

La Dicha por el Desprecio, « de Matos Fragoso ».

[This is Lope's *El Desprecio agradecido* (*Vega del Parnaso* and Parte XXV).]

La discreta Venganza, « de Moreto ».

[This is Lope's play printed in Parte XX.]

PARTE XLI [1676].

El Hijo de la Molinera (ó El Gran Prior de Castilla), « de Francisco de Villegas ».

[This is the play by Lope which exists as a *suelta* entitled *Mas Mal bay en la Aldegüela de lo que se suena* (Brit. Mus. ; J.R.C.).]

PARTE XLIV [1678].

La Prudencia en el Castigo, « de Rojas Zorrilla ».

[This play is ascribed to Lope in the *suellas* (J.R.C.), and Chorley thinks this ascription is correct.]

COMEDIAS DE LOS MEJORES Y MAS INSIGNES INGENIOS DE ESPAÑA.

Lisboa. 1652. (Gayangos).

La Batalla del honor. P². (Parte VI.)

COMEDIAS NUEVAS DE LOS MAS CELEBRES AUTORES, ETC.,
DE ESPAÑA.

Año 1726. En Amstardan, á costa de David García Henriquez. (J.R.C., H.A.R.)

La Creacion del Mundo, y primer Culpa de el Hombre. S. (Arl.; Brit. Mus.; J.R.C.)

[Nicolas Antonio gives it as belonging to Parte XXIV, Madrid, 1640.]

La Fuerza lastimosa. P. (Parte II.)

COMEDIAS OF LOPE DE VEGA IN COLLECTIONS OF SUELTAS.
THE ARLINGTON COLLECTION OF COMEDIAS SUELTAS (BRIT. MUS.)

This collection consists of: *El mejor de los mejores Libros*, etc. Madrid, 1653; Partes IV, V, VII, VIII, X, XI, XII and XIII of the *Escogidas*, the last of which (XIII) was published in 1660, and might have been purchased by Arlington just before his departure from Spain. The collection also includes six volumes of ancient *suellas*, one of which contains the following pieces by Lope ¹.

1. Henry Bennet, afterwards Earl of Arlington, was born in 1618. He fought on the royalist side at the beginning of the Civil War. In 1658 he was

El Nacimiento del Alba.

[Doubtful. A play with this title is printed in Parte XXVI *extravagante*, Zaragoza, 1645, and is merely a mutilation of Lope's *La Madre de la mejor* in Parte XVII: see the note on doubtful *sueltas* in the Chorley collection, *Life of Lope*, p. 347, and alphabetical list in this volume.]

El Hijo de los Leones. (Parte XIX.)

Enmendar un Daño a otro. [Doubtful.]

La Carbonera. (Parte XXII, Madrid.)

La Creacion del Mundo : con una Loa sacramental (*La Creacion del Mundo y primer Culpa de el Hombre*, Com. Nuevas, Amst. 1726, without the *Loa*).

Guerras de Amor y Honor. (First part only.)

Los tres Diamantes. P. Parte II.

Tanto hagas quanto pagues.

El valiente Cespedes. (Parte XXII. P²).

[It also contains a *comedia* entitled *Bernardo del Carpio en Francia* by don Lope de Liaño : this seems to be the play which Huerta and Ticknor cite as a work by Lope.]

La Industria contra el Poder, y el Honor contra la Fuerza [by Calderon].

La Cruz en la Sepultura [by Calderon]. « Representóla Aven-
daño ¹. »

sent as diplomatic agent to Madrid, whence he returned after the Restoration of Charles II, with whom he was a special favourite. He brought back with him the collection now in the British Museum, and appears to have acquired at Madrid a certain pomposity of demeanour which excited the ridicule of his contemporaries. He was raised to the peerage as Baron Arlington in 1663, and joined the Catal : an earldom was conferred on him in 1672. The fussy, slippery politician Arlington is now perhaps best remembered as a collector of Lope's works. He died in 1685. See an excellent sketch of his career by Mr. Osmond Airy in the *Dictionary of National Biography* (London, 1885), IV, p. 230.

1. Following this list of Arlington *sueltas* Chorley detals the *sueltas* in the Osuna collection. I omit them as they are given below.

COLLECTION OF COMEDIAS SUELTAS IN THE IMPERIAL
LIBRARY AT VIENNA.

In nine volumes. (Münch-Bellinghausen, p. 75 (p. 152).

This contains the following pieces written by Lope, or ascribed to him :

El Nacimiento del Alba. [Two copies. Doubtful, v. *Life of Lope*, p. 347.]

La bella Andromeda. (Parte XV. La Fabula de Perseo.)

La Puente de Mantible [is by Calderon].

El Hijo de los Leones. Parte XIX.

El Principe despeñado. Parte VII. (? P. El Despeñado.)

Valor, Fortuna y Lealtad de los Tellos de Meneses. (It is the second part of Lope's *Los Tellos de Meneses* in Parte XXI.)

Fuente Ovejuna, de Monroy. [This differs from Lope's play of the same title. Parte XII. P².] S. Brit. Mus.

El Hijo sin Padre. MS. Duran. [Nicolas Antonio quotes a play of this title as being in Parte XXIV, Madrid, 1640. It is a different play from that mentioned in P., with the title *El Hijo de si mismo*, as the titles of both plays are repeated in the list in P².]

El Principe Don Carlos. [It is by Enciso.]

Los tres Diamantes. P. Parte II.

La Obediencia laureada y primer Carlos de Ungria. Parte VI. P.

La Creacion del Mundo y primera Culpa del Hombre. [According to Nicolas Antonio this was in Parte XXIV, Madrid, 1640.] C. N. Amst., 1726.

La Moza de Cantaro. *Dif. XXXVII.*

El Cerco de Viena por Carlos V.

El Conde Dirlos. [By Cubillo, whose authorship is asserted in the closing verses. The play mentioned in P. must be different.]

David perseguido y Montes de Gelbóe. [The *suelta* in Vienna is entitled : *Los Montes de Gelboe y David perseguido.*]

COMEDIAS WRITTEN BY LOPE, OR ASCRIBED TO HIM, IN THE COLLECTION OF D. AGUSTIN DURAN. (Schack, *Nachträge*, p. 44.)

El mayor Prodigio ó el Purgatorio en la Vida.

El Jardin de Vargas, ó la Gata de Mari-Ramos.

Los Nobles como han de ser.

El Enemigo engañado. P. *Dif.* XXVII.

Enmendar un Daño á otro. [Doubtful.]

Mas valeis vos, Antona, que la Corte toda.

El Merito en la Templanza, y Ventura por el Sueño. [Doubtful.]

El Niño Diablo.

El Labrador de Tormes.

La Ciudad sin Dios. [Printed in *Escog.*, II as *El Inobediente ó la Ciudad sin Dios*, by Claramonte, whose piece is a re-cast of Lope's. It is also ascribed to Lope in Parte XXVI, *extravagante*: see *Life of Lope*, p. 346.]

La Competencia en los Nobles. (MS. Brit. Mus., 1625.)

Engañar a quien engaña. (MS. copy, J.R.C.)

El Engaño en la Verdad. (P.).

Los Hierros por el Amor.

Mas mal hay en la aldegüela de lo que se suena [ó *El Hijo de la Molinera*, y *el gran Prior de Castilla*, under which title it is ascribed to Villegas in *Escog.*, XLII.]

Pedro de Urdemalas. [Wrongly ascribed to Montalvan.] P².

El Palacio confuso, « de Mescua » (*Dif.* XXVIII. It is ascribed to Mescua in *Escog.*, XXVIII. and according to Nicolas Antonio, in Parte XXIV, Madrid, 1640).

El Hijo de los Leones. Parte XIX.

Las Burlas veras. This is undoubtedly Lope's.

Dos Agravios sin Ofensa. [This cannot be by Lope: see the note appended to this title in the list of Chorley's *suchas*.]

La Horca para su Dueño. (La hermosa Ester. Parte XXV.) MS. Brit. Mus. 1610.

Guerras de Amor y Honor. Parte primera.

+ El gran Cardenal de España, don Gil de Albornoz. Parte primera.

[This is by Enriquez Gomez].

Ventura y Atrevimiento.

La Ventura en la Desgracia. (*Escog.*, XXVIII.)

La Defensa en La Verdad.

IN THE BRITISH MUSEUM (BESIDES OTHERS ALREADY MENTIONED
AS BEING IN DIFFERENT COLLECTIONS).

El Pleito por la Honra. (Parte XII. *Comedias nuevas de Lope y otros*, Parte II. Barcelona, 1630.)

San Diego de Alcalá. (*Escog.*, III.)

El gran Tamorlan de Persia. [This is Luis Velez de Guevara's piece entitled *La nueva Ira de Dios y gran Tamorlan de Persia*.]

El Animal Profeta, San Julian. [By Mescua? MS. Osuna, 1631. I have a *suelta* which bears Lope's name, and Menéndez y Pelayo has printed the play as Lope's in vol. IV, of the Academy's edition.

El Infanzon de Illescas.

[According to Hartzenbusch this is by Tirso. An old impression is inserted in Parte XVII of the *Comedias* of Lope (a book which belonged to Tieck) instead of the twelfth piece, *El Hidalgo Abencerraje*. A MS. exists in the Osuna collection with the title *El Rey D. Pedro en Madrid*, « de Claramonte » (Hartzenbusch, *Comedias de Tirso*, p. xliii). In Paz y Mélia's *Catálogo*, No. 1593, it is given as : « Comedia de Fr. Gabriel de Tellez », and bears a license dated at Zaragoza, December 30, 1626. Under the same title it is ascribed to Calderon in his Parte V (*furtiva*), Barcelona, 1677. (Barrera, *Cat.*, p. 52.) It is printed in Parte XXVII, *extravagante*, Barcelona, 1633 : see *Life of Lope*, p. 354, and *n*. Menéndez y Pelayo gives it as Lope's, or rather as a *refundicion* of Lope's play by Claramonte : see the essay pre-

fixed to vol. X, of the Academy's edition. The piece is the original of Moreto's *comedia*, *El valiente Justiciero*. See also *El Infanzon de Illescas* in the alphabetical list].

Las Doncellas de Simancas.

IN THE LIBRARY OF LORD HOLLAND, KENSINGTON (J.R.C.).

El Alcalde de Zalamea. (MS. Duran. Cat. Bib. Nac. No. 420.)

El Animal Profeta, y mas dichoso Patricida, San Julian. [See above.]

La bella Andromeda. (Parte XVI. La Fabula de Perseo.)

Las Burlas veras.

El Cerco de Viena y socorro por Carlos V.

La Defensa en la Verdad.

El Diablo Niño.

La Discreta enamorada.

Don Beltran de Aragon. (Las Mudanzas de Fortuna, in *Parte III de Lope y otros*, Barcelona, 1612.)

La Estrella de Sevilla.

Fernan Mendez Pinto. Partes primera y segunda. [It is by Enriquez Gomez.]

La Fianza satisfecha.

El gallardo Catalan. (Parte II. P. El Catalan valeroso.)

La Horca para su Dueño. (La hermosa Ester. Parte XV. MS. Brit. Mus., 1610.)

El Labrador del Tormes.

Lanza por Lanza, la de Luis de Almanza. Primera Parte. (Osuna, Tomo 133. Fragment of XXVII *extravagante*. Barcelona, 1633.)

El Marques de las Navas. (MS. Holland, 1614. Parte XXII, Zaragoza, 1630. *Escog. VIII*, where it is ascribed to Mescua.)

Mas pesa el Rey que la Sangre. [By Luis Velez de Guevara.]

La Merced en el Castigo. [Apparently by Montalvan : see the note on this play in Chorley's collection of *sueltas*. Bacon, *The*

Life and dramatic works of Montalvan, Rev. Hisp., 1912, p. 441, apparently had not seen this *comedia*.]

El Milagro por los Celos. (Don Alvaro de Luna.)

Las Mocedades de Bernardo del Carpio. (*Doce Comedias de Lope de Vega y otros*. Parte XXIX. Huesca, 1634.)

La Moza de Cantaro. *Diferentes*, XXXVII.

El Nacimiento del Alba. [Doubtful.]

Las Niñeces del Padre Rojas. (*Escog.*, XVIII. MS. Osuna, 1625.)

El Pleito por la Honra. (*Doce Comedias nuevas de Lope de Vega y otros*. Parte II. Barcelona, 1630.) [See *Life of Lope*, p. 345.]

El Prodigio de Etiopia.

San Diego de Alcalá. (*Escog.*, III.)

Satisfacer callando. [See *Escog.*, XXXVIII, where there is attributed to Moreto a play of this title which I believe to be identical with the present one. In *Escog.*, VI, Zaragoza, 1653, it is ascribed to Lope. See La Barrera, p. 705, and above.]

El Sufrimiento de Honor.

El valeroso Aristomenes Mesenio. [Chorley notes: By Matos Fragoso, whose piece exists also with the title *Quitar el Fendo a su Patria*. Apparently the real author is Alonso de Alfaro. Schaeffer, II, 252, ascribes this play to Alfaro, and says it also appears under the title *Por el Esfuerzo la Dicha*, as the work of Antonio Coello. I have a *suella*: En Valencia, por la viuda de Joseph de Orga, 1761, in which it is attributed to Matos Fragoso.]

IN THE LIBRARY OF JOHN RUTTER CHORLEY BESIDES OTHERS
ALREADY MENTIONED AS BEING IN OTHER COLLECTIONS.

El Exemplo mayor de la Desdicha y Capitan Belisario. (By Mescua.)

Los Milagros del Desprecio, « de un ingenio ». [*Escog.*, X, where it is ascribed to Lope.]

COMEDIAS DE LOPE IN COLLECTIONS OF *Sueltas*.
IN THE LIBRARY OF JOHN RUTTER CHORLEY.

Acertar errando : y Embaxador fingido.	I. Parte 3 ¹ (ancient).
Alcalde (El) de Zalamea.	I. Parte 3 (ancient).
Amigo (El) por Fuerza. (P. Parte IV.)	I. Parte 6.
Amistad (La) y la Obligacion. (Parte XXII. Zaragoza, 1630.)	I. Parte 3 (ancient).
Animal (El) de Ungria. (Parte IX.)	I. Parte 2.
Arcadia (La). (Parte XIII.)	I. Parte 2.
Batalla (La) del Honor. (P ² . Parte VI.)	I. Parte 6.
Bella Andromeda (La). (Fábula de Perseo. Parte XVI.)	I. Parte 3 (ancient).
Bernardo del Carpio. Segunda Parte. « Representóla Avendaño. »	I. Parte 3 (ancient).
Bizarrias (Las) de Belisa. (<i>Vega del P.</i> MS. Brit. Mus. 1634.)	I. Parte 2.
Boba discreta (La). (Parte IX. La Dama boba. MS. Osuna, 1613.)	I. Parte 6.
Burlas veras (Las).	I. Parte 3 (ancient).
Campana (La) de Aragon. (Parte XVIII. P.)	I. Parte 3 (ancient).

1. These signs. I. Parte 3, etc. (= Tomo I, Parte 3) refer to the lettering of the volumes in Chorley's collection now in the British Museum.

- Carbonera (La). (Parte XXII, Madrid, 1635.) I. Parte 3 (ancient).
- Casamiento (El) en la Muerte, y Hechos de Bernardo del Carpio. $\left\{ \begin{array}{l} \text{(P}^2. \text{ Parte 1).} \\ \text{I. } \left\{ \begin{array}{l} \text{Parte 1} \\ \text{» 3} \end{array} \right\} \text{ (ancient).} \end{array} \right.$
- Cerco (El) de Viena, y Socorro por Carlos V. I. Parte 3 (ancient).
- Ciudad (La) sin Dios. I. Parte 3 (ancient).
- Competencia (La) en los Nobles. (MS. Brit. Mus. licensed November 16, 1628.) I. Parte 3 (ancient).
- Contra Valor no ay Desdicha. (Parte XXIII. *Dif.* 31.) I. Parte 1.
- Creacion (La) del Mundo. (C. N. Amst. 1726, and XXIV, Madrid, 1640, according to Nicolas Antonio.) I. Parte 6.
- Dama Melindrosa (La). (Parte IX. Los Melindres de Belisa.) I. Parte 6.
- David Perseguido, y Montes de Gelbœ. I. Parte 2.
- Defensa (La) en la Verdad. I. Parte 3.
- Desprecio agradecido (El). (*Vega del P.* Parte XXV.) I. Parte 2.
- Dios haze Reyes. (Parte XXIII.) I. Parte 3 (ancient).
- Dineros son Calidad. (Parte XXIV, Zaragoza, 1633. *Escog.*, VI, Zaragoza, 1653.) I. Parte 1.
- Donayres (Los) de Matico (P. El Matico. Parte I.) I. Parte 3 (ancient).
- Doncella, Viuda y Casada :

- « de un Ingenio. » (Parte VII,
Viuda, Casada y Doncella.) I. Parte 6.
- Doncellas (Las) de Simancas. I. { Parte 1 and
Parte I. (Parte 3 (ancient).
- + Dos Agravios sin Ofensa'. [This cannot be by Lope. In the concluding verses the poet styles himself, an « ingenio primerizo ». In the Osuna collection there is a *suelta* of this title bearing the name of Gaspar de Alarcon : it may be identical with the present play.] I. Parte 3 (ancient).
- Dos Soldados (Los) de Christo. (Parte XXIV, Zaragoza, 1641. MS. Holland, 1611. Barlan y Josafa.) I. Parte 3 (ancient).
- En la mayor Lealtad mayor Agravio, y Favores del Cielo en Portugal. { P. Quinas de Portugal.
(Parte XXII, Zaragoza, 1630).
Lealtad en el Agravio.
I. Parte 4 (ancient).
- Engaño (El) en la Verdad. (P.) I. Parte 4 (ancient).
- Enmendar un Daño á Otro. [Doubtful : this piece belongs to the school of Calderon.] I. Parte 4 (ancient).
- Esclava (La) de su Galan (Parte XXV). I. Parte 2.
- Estrella (La) de Sevilla. [Sevilla (?) 1680 (?).] I. Parte 4 (ancient).
- Fianza satisfecha (La). I. Parte 1 (ancient).
- Fuerza lastimosa (La). (P. Parte II. C. N. Amst. 1726). I. Parte 1 (ancient).

1. Not by Lope.

- Gallardo Catalan (El).
(Parte II.) I. Parte 4 (ancient).
- Hermosa Fea (La). (Parte XXIV, Zaragoza, 1641.) I. Parte 2.
- Hijo (El) sin Padre. (MS. Duran. In Parte XXIV, of Madrid, 1640, according to Nicolas Antonio). I. Parte 4 (ancient).
- Hombre (El) de bien. (P². Parte VI.) I. Parte 6.
- Honra (La) por la Muger. (Parte XXIV. Zaragoza, 1633. MS. copy, Holland.) I. Parte 4 (ancient).
- Ingrato (El) « de Calderon ». (Parte XXIV, de Madrid, 1640, according to Nicolas Antonio.) I. Parte 4.
- Jardin (El) de Vargas, y la Gata de Mari-Ramos. I. Parte 4 (ancient).
- Labrador (El) de Tormes. I. Parte 4 (ancient).
- Lealtad (La) en la Traycion, y el Honor en el Agravio. (MS. Duran, 1617.) I. Parte 4 (ancient).
- Lo que ha de ser. (Parte XXII. Zaragoza, 1630.—Parte XXV.) I. Parte 2.
- Locos (Los) de Valencia. (P. Parte XIII.) I. Parte 2.
- Marques (El) de las Navas. (Parte XXII, Zaragoza, 1630. *Escog.*, VIII. MS. Holland, 1614.) I. Parte 4. 2 copies (ancient).
- Martires (Los de Madrid. (*Dif.* XXIX.) I. Parte 4 (ancient).
- Mas mal ay en la Alde-
güela de lo que se suena.

- (*Escog.*, XLII. El Hijo de la Molinera. « de Villegas ».) I. Parte 4 (ancient).
- Mas vale Salto de Mata que ruego de Buenos. I. Parte 4 (ancient).
- Mas valeis vos, Antona, que la Corte toda. I. Parte 4 (ancient).
- Mayor Vitoria (La). (Parte XXII, Madrid, 1635.) I. Parte 2.
- Merced (La) en el Castigo, y Premio en la misma Pena. (« De Moreto ». *Escog.*, XXX.) (« De Montalvan », whose play it seems to be. *Escog.*, XL, with the title *El Dichoso en Zaragoza*.) I. Parte 4 (ancient).
- Mejor Alcalde (El) el Rey. (Parte XXI.) I. Parte 2.
- Merito (El) en la Templanza, y Ventura por el Sueño. (Doubtful. The style is unlike Lope's.) I. Parte 4 (ancient).
- Milagro (El) por los Zelos. D. Alvaro de Luna. } I. Parte 4 (ancient).
- Parte primera. } I. Parte 2 (modern).
- Milagros (Los) del Desprecio: « De un Ingenio. » (*Escog.*, X.) I. Parte 1 (ancient).
- Mirad á quien alabais. (Parte XVI, and *Escog.* VI, of Zaragoza, 1653.) I. Parte 4 (ancient).
- Moçedades (Las) *Doce Comedias de Lope de Bernardo del* y otros. Parte XXIX, I. Parte 1 } (ancient.)
 Carpio. } Huesca, 1634. *Escog.*, } » 3 }
 VI, Zaragoza, 1653.

Molino (El). (P. Parte I.)	I. Parte 1.
Moza (La) de Cantaro. (<i>Dif.</i> XXXVII ¹ .)	I. Parte 4 (ancient).
Nacimiento (El) del Alba. (Doubtful. Re-cast of <i>La Madre de la mejor</i> of Parte XVII. See alphabetical list.)	I. Parte 5 (ancient).
Niña (La) de Plata. (Parte IX.)	I. Parte 2.
Niño Diablo (El).	I. Parte 5 (ancient).
Nobles (Los) como han de er.	I. Parte 5 (ancient).
+ Novios (Los) de Horna- chuelos.	I. Parte 5 (ancient).
Obediencia laureada (La) y primer Carlos de Ungria. (Parte VI. P ² .)	I. Parte 6.
Obras son Amores. (P ² . Parte XI.)	I. Parte 1.
Perro (El) de Hortelano. (P ² . Parte XI.)	I. Parte I.
Pleyto (El) por la Honra y Valor de Fernandico. (Parte XII	

1. La Barrera (*Catálogo*, p. 708) refers to this volume, which appeared at Valencia in 1646, as Parte XXXXXVII. Lest the student should be misled by this misprint, it may be as well to state that the volume is really the thirty-seventh of the *Diferentes*, and that it should have been entered on p. 686 of the *Catálogo*. Chorley duly informed Gayangos of its existence, but Gayangos, apparently, did not communicate the information to La Barrera until the printing of the *Catálogo* had almost reached its last stage, and in the final hurry of transcription and impression two superfluous X's were inserted. The one copy known of this Parte XXXVII, is in the Library of the University of Bologna. Ticknor (III, 519), thinks this has a false title-page, printed later than its date.

- de Lope y otros*. Barcelona, 1630.) I. Parte 5 (ancient).
- Por la Puente, Juana. (Parte XXI.) I. Parte 2.
- Portia (La) hasta el Temor. (*Dif. XXVIII*, and Parte XXIV, Madrid, 1640, according to Nicolas Antonio.) I. Parte 5 (ancient)
- Premio (El) del bien hablar. (Parte XXI.) I. Parte 2.
- Prodigio (El) de Etiopia, Santa Teodora. I. Parte 5, 2 copies (ancient).
- Prudencia (La) en el Castigo (*Escog. XLIV*, with the name of Rojas Zorrilla). I. Parte 5 (ancient).
- Querer mas y sufrir menos. (*Doce Comedias de Lope y otros*, Parte XXIX, Huesca, 1634). I. Parte 5 (ancient).
- Reyna Juana (La) de Napoles. (Parte VI.) I. Parte 6.
- San Diego de Alcalá (*Escog. III*). I. Parte 5 (ancient).
- Servir á Buenos. (Parte XXIV, Zaragoza, 1641.) I. Parte 2.
- Servir con mala Estrella. (Parte VI. P².) I. Parte 6.
- Sierras (Las) de Guadalupe. I. Parte 5 (ancient).
- Tanto hagas quanto pagues (In vol. III of Moreto, Madrid, 1681, with the title of *La Traycion vengada*). I. Parte 5 (ancient).
- Valiente Juan de Heredia (El). (MS. Osuna). I. Parte 5 (ancient).
- Valor, Lealtad y Ventura de los Tel-
los de Meneses } Parte Primera. }
 } Parte Segunda. } (Parte XXI). I. Parte I.

- Ventura (La) de la Fea.
[Imperfect : leaves 2-7 missing.] I. Parte 5 (ancient).
Ventura y Atrevimiento. I. Parte 5 (ancient).
Yerros [read Hierros] (Los)
por Amor. I. Parte 5 (ancient).

FRAGMENTS OF VOLUMES OR « PARTES » OF COMEDIAS
PUBLISHED COLLECTIVELY.

- Angelica en el Catay. (P.
Parte VIII.) I. Parte 1.
Buen Vecino (El). (Dif.
XXXIII.) V. Parte 6.
De quando acá nos vino.
(Parte XXIV, Zaragoza, 1633.) I. Parte 6.
Castigo (El) sin Ven- (Printed in Parte XXI,
ganza. With the sub- of Lope. MS. autog.
title : — Quando Lope Ticknor, 1631.) (Frag-
quiere, quiere.) ment of a volume hi-
ther to unknown, ff. 43-
64¹.) I. Parte I.
En los Indicios la Culpa.
(Parte XXII, Zaragoza, 1630.) I. Parte 6.
Enemigo engañado (El).
(P. Dif. XXXII.) I. Parte 6.
Niñez (La) del Padre Roxas.
(Escog. XVIII. MS. 1626.
Holland.) I. Parte 6.
Paloma (La) de Toledo.
(Doze Comedias de Lope y otros,

1. Chorley notes: « It has been recently (April, 1864) discovered to be a part of *Varios de Lisboa*, 1647. » For this very rare volume, see Alphabetical list under *Fuerça lastimosa* (La). See also Barrera, p. 704.

Parte XXIX, Huesca, 1634.)	I. Parte 6.
Sembrar (El) en buena	
Tierra. (P ² . Parte X.)	I. Parte 6.
Silencio agradecido (El).	
(<i>Dif.</i> XXXI.)	I. Parte 6.
[Without the author's name, but written by Lope, according to the MS. Indices of Gamez and Casal : see La Barrera, p. 583.]	
Sufrimiento (El) del Honor.	
(<i>Dif.</i> XXXII.)	I. Parte 6.
Vargas (Los) de Castilla.	
(Parte XXVII. <i>extravagante</i> ,	
Barcelona, 1633.)	I. Parte 6.
Ventura (La) en la Des-	
gracia (<i>Escog.</i> XXVIII).	I. Parte 6.
Vitoria (La) por la Honra.	
(<i>Dif.</i> XXXIII. Printed in Parte	
XXI, of Lope.)	I. Parte 6.

SUMMARY OF THE CATALOGUE OF « SUELTAS ».

Pieces known in this form only.

1. Acertar errando y Embaxador fingido. J.R.C.
- *2. Alcalde (El) de Zalamea. (MS. Duran.) Holland; J.R.C.
3. Amar como se ha de Amar. Osuna. Tomo 131.
4. Bernardo del Carpio. *Segunda Parte*. J.R.C.
- *5. Burlas veras. Duran; Holland; J.R.C.
- *6. Cerco (El) de Viena, y Socorro por Carlos V. Vienna. Holland; J.R.C.
- *7. Ciudad (La) sin Dios. Duran; J.R.C.
8. Como han de ser los Nobles. Duran; J.R.C.
9. Competencia (La) en los Nobles. (MS. copy, with the license of 1628. Brit. Mus.) Duran; J.R.C.
- *10. David perseguido y Montes de Gelbœ. Vienna; J.R.C.

11. Defensa (La) en la Verdad. Duran; Holland; J.R.C.
Diablo Niño (El). Holland, see *Niño*.
- *12. Doncellas (Las) de Simancas. Brit. Mus.; J.R.C.
13. Engañar á quien engaña. Osuna. Tomo 132. Duran.
[This does not seem to be by Lope. J.R.C.]
14. Engaño (El) en la Verdad. Osuna. Tomo 131; Duran; J.R.C.
- *15. Estrella (La) de Sevilla. Holland; J.R.C.
- *16. Fianza satisfecha (La). Holland; J.R.C.
17. Guerras de Amor y Honor. *Parte primera*. Arl.; Brit. Mus.; Duran.
18. Hermanas (Las) Bandoleras. Salvá.
19. Hierros (Los) por Amor. Duran; J.R.C.
20. Hijo (El) sin Padre. Vienna; J.R.C. [stated by Nicolas Antonio to be in Parte XXIV. Madrid, 1640].
21. Ingrato (El). Brit. Mus.; J.R.C. [In *sueltas* with Calderon's name. Stated by Nicolas Antonio to be in Parte XXIV, Madrid, 1640.]
22. Jardin (El) de Vargas, ó la Gata de Marirramos. Duran; J.R.C.
23. Labrador (El) del Tormes. Duran; Holland; J.R.C.
24. Lealtad (La) en la Traycion, y el Honor en el Agravio. (MS. Duran, 1617; J.R.C.)
25. Madrastra (La) honrada. Osuna, Tomo 133.
26. Mas vale Salto de Mata que Ruego de Buenos. J.R.C.
27. Mas valeis vos, Antona, que la Corte toda. Duran; J.R.C.
28. Mayor Prodigio (El) y Purgatorio en la Vida. Duran.
- *29. Milagro (El) por los Zelos, D. Alvaro de Luna. Holland; J.R.C.
30. Niño Diablo (El). Holland; J.R.C.
Nobles como han de ser. J.R.C. See *Como han de ser*.
31. Pedro de Urdemalas. *Parte segunda*. [With Montalvan's name.] Duran.
- *32. Prodigio (El) de Etiopia, Santa Teodora. Osuna; Tomo 132; Holland; J.R.C.

33. Sierras (Las) de Guadalupe. Osuna, Tomo 131. J.R.C.
 *34. Tanto hagas quantopagues. Arl.; Brit. Mus.; J.R.C. [Printed in the third volume of Moreto, Madrid, 1681, with the title *La Traycion vengada*. It is not in Moreto's Part III of 1672 or 1703.]
 35. Trabajos (Los) de Job. Brit. Mus.
 36. Valiente Juan de Heredia (El). MS. Osuna; J.R.C.
 *37. Valor, Lealtad y Ventura de los Tellos de Meneses. Vienna. (Printed in Parte XXI of Lope.)
 38. Ventura (La) de la Fea. J.R.C. [Incomplete : leaves 2-7 are missing.]
 39. Ventura y Atrevimiento. J.R.C.; Duran; Salvá.
 Yerros (Los) por Amor. See *Hierros*.

SUMMARY OF THE CATALOGUE OF « SUELTAS. »

Doubtful Pieces.

1. Adultera penitente (La): S. xviii century: Gayangos
 [Medel cites an *auto* by Lope entitled *La Adultera perdonada*.]
 2. Enmendar un Daño á otro: Arl.; Brit. Mus.; Duran; J.R. C.
 [A work of Calderon's school.]
 Infanzon (El) de Illescas : « Representóla Avendaño. » *Suelta*
 xviii century. Brit. Mus.
 [Printed in *Doze Comedias de Lope de Vega y otros Autores*, Barcelona, 1630, and in Parte XXVII, *extravagante*, Barcelona, 1633, under Lope's name. There is a MS. copy ascribed to Gabriel Tellez, in the Cat. Bib. Nac. No. 1593, with a license dated Zaragoza, Dec. 30, 1626, *Acad. IX*.]
 [This play is no longer doubtful and should not figure in this list.]
 3. Merito (El) en la Templanza, y Ventura por el Sueño. Duran; J.R.C.
 [A feeble and affected play, with no trace of Lope's style.]

4. Nacimiento (El) del Alba. Arl.; Brit. Mus.; Vienna; Holland; J.R.C.

5. Valor perseguido (El) y Traycion vengada. Osuna, Tomo 132.

[A play with this title exists in a *suelta* (J.R.C.) which bears the name of Montalvan.]

Printed in this form only 28

Doubtful 5

13

« SUELTAS » IN DURAN'S LIBRARY (ACCORDING TO THE « INVENTARIO » OF 1865) ¹.

Pieces admittedly by other known authors are marked +.

Amor enamorado (El). *Vega del P.*

Animal (El) de Ungria. (Modern.) Parte IX. S. ; J.R.C.

Animal Profeta (El). (By Mescua?) S. ; J.R.C.

[Published as Lope's in the Academy's edition, Vol. IV.]

+ Antes que te cases, etc. S. ; J.R.C. [This is Alarcon's *Examen de Maridos*.]

Arcadia (La). (Modern.) Parte XIII. S. ; J.R.C.

Batalla (La) de Honor. Parte VII. S. ; J.R.C.

Bella Andromeda (La). S. ; J.R.C. (Fabula de Perseo. Parte XVI.)

Boba discreta (La). S. ; J.R.C. (Dama boba. Parte IX.)

Burlas veras (Las). S. ; J.R.C.

+ Si el Caballo vos han muerto. S. ; J.R.C. (By Guevara.)

+ Capitan Belisario (El). S. ; J.R.C. (By Mira de Mescua.)

Carbonera (La). S. ; J.R.C.

Casamiento (El) en la Muerte. Parte I. S. ; J.R.C.

Castigo (El) sin Venganza. Parte XXI. S. ; J.R.C.

Cerco (El) de Viena, etc. S. ; J.R.C.

1. Plays marked * have been printed since Chorley's time. Total... 28. This *Inventario* was issued by the Director of the Biblioteca Nacional.

- [Ciudad (La) sin Dios. S.; J.R.C. Hartzenbusch's list.]
 [Competencia (La) en los Nobles. S.; J.R.C.; Hartzenbusch's list.]
 Contra Valor no ay Desdicha. Parte XXIII. S.; J.R.C.
 Creacion (La) del Mundo. S.; J.R.C.
 + Cruz (La) en la Sepultura. [Huesca, 1634. By Calderon.] S.; Brit. Mus.
 Dama melindrosa (La). S.; J.R.C. (Parte IX. Los Melindres de Belisa.)
 David perseguido. S.; J.R.C.
 Defensa (La) en la Verdad. S.; J.R.C.
 Desprecio agradecido (El). *Vega del P.* Parte XXV. S.; Brit. Mus.
 [*Escog.* XXXIX, with the title *La Dicha por el Desprecio*, and ascribed to Matos Fragoso.]
 Dineros son Calidad. Parte XXIV. Zaragoza, 1632. S.; J.R.C.
 Doncellas (Las) de Simancas. S.; J.R.C.
 + Dos Agravios sin Ofensa. S.; J.R.C. [Supposititious work.]
 [Enemigo engañado (El). *Dif.* XXXII; J.R.C. fragment; Hartzenbusch's List.]
 [Engañar á quien engaña. MS. copy. J.R.C. Doubtful; Hartzenbusch's List.]
 [Enmendar un Daño á Otro. S., J.R.C. Doubtful; Hartzenbusch's List.]
 Estrella (La) de Sevilla. S.; J.R.C.
 + Fernan Mendez Pinto. Parte Primera y Segunda. S.; J.R.C. [By Enriquez Gomez.]
 Fianza satisfecha (La). S.; J.R.C.
 Fuerza lastimosa (La). (Modern.) Parte II. S.; J.R.C.
 + Gran Cardenal (El) de España. [By Enriquez Gomez].
 Guante (El) de Doña Blanca. *Vega del P.* S.; Brit. Mus.
 Guerras de Amor y Honor. S.; Brit. Mus.
 Hijo (El) de los Leones. Parte XIX. S.; Brit. Mus.
 Horca (La) para su Dueño. S.; Holland; Parte XV. (La hermosa Ester.)

+ Industria (La) contra el Poder. S.; Brit. Mus.; J.R.C. [This play is generally ascribed to Calderon, but in the *Verdadera Quinta Parte* (1694) of Calderon, it is mentioned as one of the comedias which pass under his name but which he did not write.]

Jardin (El) de Vargas. S.; J.R.C.

[Labrador (El) del Tormes. S.; J.R.C. Hartzenbusch's List.]

+ Lo que es un Coche en Madrid. S.; J.R.C. [By Mendoza.]

Locos (Los) de Valencia. Parte XIII. Modern.

Marques (El) de las Navas. Parte XXII. Zaragoza, 1630. S.; J.R.C.

Martires (Los) de Madrid. S.; J.R.C.

Mas mal ay en la Aldegüela, etc. S.; J.R.C.

[Mas valeis vos, Antona, etc. S.; J.R.C. Hartzenbusch's List.]

Mayor Vitoria (La). Modern. Parte XXII, Madrid, 1635. [It is not in the edition of Zaragoza, 1630.] S.; J. R.C.

Mayor Vitoria (La) de Alemania. *Vega del P.* Parte XXIV, Zaragoza, 1641.

Mayor Prodigio (El).

Mayor Virtud (La) de un Rey. *Vega del P.*

Merced (La) en el Castigo. Doubtful. S.; J.R.C.

[Merito (El) en la Templanza, etc. Doubtful. S.; J.R.C.; Hartzenbusch's List.]

Milagro (El) por los Zelos. Modern. S.; J.R.C.

Milagros (Los) del Desprecio. *Escog.* X. S.; J.R.C.

Mocedades (Las) de Bernardo del Carpio. Parte XXIX de Huesca. S.; J.R.C.

Moza (La) de Cantaro. Modern. *Dif.* XXXVII. S.; J.R.C.

Nacimiento (El) del Alba. S.; J.R.C.

Nacimiento (El) de Christo. Parte XXII: Zaragoza, 1641.

[Niño Diablo (El). S.; J.R.C.; Hartzenbusch's List.]

[Nobles (Los) como han de ser. S.; J.R.C.; Hartzenbusch's List.]

Obras son Amores. Parte XI. S.; J.R.C.

Palacio confuso (El). [*Dif. XXVIII* (Huesca, 1634); stated by Nicolas Antonio to be in Parte XXIV (Madrid, 1640). In *Escog. XXVIII* (1667) it is ascribed to Mescua.]

Pedro de Urdemalas : « de Montalvan ».

Pleyto (El) por la Honra, etc. S.; J.R.C.

Porfiando vence Amor. *Vega del P.*

Premio (El) del bien hablar. Modern. Parte XXI. S.; J.R.C.

Prodigio (El) de Etiopia. S.; J.R.C. [*Academy IV.*]

Rey don Pedro (El) en Madrid, y el Infanzon de Illescas : « de Calderon ». S.; Brit. Mus.; *Infanzon de Illescas* : « de Lope ».

San Isidro, Labrador de Madrid. Parte VII. *Escog. XXVIII.*

Si no vieran las Mugerres. Modern. *Vega del P.*

Tres Diamantes (Los). Parte II. S.; Brit. Mus.

Urson y Valentia. Parte I.

Valor, etc... de los Tellos de Meneses. Parte Primera y Segunda. S.; J.R.C. [*The Parte Primera* is in Parte XXI de Lope.]

Ventura (La) en la Desgracia. *Escog. XXVIII.*

Ventura y Atrevimiento. S.; J.R.C.

Villano (El) en su Rincon. Parte VII.

Yerros (Los) [Hierros] por Amor. S.; J.R.C.

MANUSCRIPTS

MANUSCRIPT COMEDIAS BY LOPE DE VEGA IN THE BIBLIOTECA NACIONAL, MADRID.

The following list is taken from the *Catálogo de las Piezas de Teatro que se conservan en el Departamento de Manuscritos de la Biblioteca Nacional* by D. Antonio Paz y Méliá, Madrid, 1899. In it are included the collections of the Duke of Osuna and of D. Agustin Duran, which are respectively indicated below by the letters O and D.

Acertar errando, ó El Embaxador fingido. Printed in *Seis Comedias de Lope y otros*. Sevilla or Lisboa, 1603, according to Schack, *Nachträge*, p. 40, but such a volume is unknown to me. Copy (O).

Alcaide (El) de Madrid. Doubtful. Copy (O).

Alcalde (El) de Zalamea. Copy (D). Exists as a *suelta* (Holland, Chorley). Printed in *Klassische Bühnendichtungen der Spanier*, von Max Krenkel, Leipzig, 1887. (Cat. B. N. No. 420, the fifth piece.)

Aldehuela (La) y el gran Prior de Castilla. Copy (O. 1623). *Escog.* XLII.

Alexandro el segundo, Cesar el primer Traidor: Copy, but marginal note on last leaf of Act I, in Lope's hand (O).

Almenas (Las) de Toro. Copy (O). Parte XIV. [Rocamora, *Cat.* says Acts I and II are in Lope's hand.]

Amantes y Celosos, todos son Locos. Copy. [Re-cast of a play by Lope.]

Amar como se ha de Amar. Copy, with a license of 1643 (O).

Amar por Burla. Copy (O).

Amar, servir y esperar. Copy (O). Parte XXII.

Amazonas (Las). Copy (O). [The opening lines show that this is the *comedia* of the same title by Solis, which has likewise been printed anonymously with the title *Las Amazonas en Escitia*. The play has also been ascribed to Calderon, but in the *Verdadera Quinta Parte* of Calderon (Madrid, 1694), the editor distinctly states that it was written by Solis. Tirso's *Amazonas en las Indias* is now printed in the edition by Cotarelo (*Nueva Bib. de Aut. Esp.*). Vol. I, 1906.

Amigo (El) hasta la Muerte. Copy (O). Parte XI.

Amistad y Obligacion. Copy (modern). Parte XXII (Zaragoza, 1630). [With slight changes, it is the same, so Duran says, as Montalvan's *Lucha de Amor y Amistad*, v. *Mod. Lang. Review* (1906), p. 96.]

Amor (El) Bandolero. Copy, with *censura* of 1645 (D). Parte XXIV (1632).

Amor con Vista. Autograph (O), dated December 10, 1626. Printed in *Libros Raros*, Vol. VI. Madrid, 1873.

Amor, Pleito y Desafío. Autograph (D) dated November 23, 1621. Printed in *Libros Raros*, Vol. VI (1873).

Amor secreto hasta Zelos. Copy. [Re-cast of *comedia* in Part XIX.]

Arminda celosa. Copy (D). [This is copied from the autograph of 1622, according to Duran. But see *Life of Lope*, p. 304, n. 1.]

Audiencias del Rey Don Pedro. Copy (O). [Ascribed to Lope by Schack and Menéndez y Pelayo. Academy IX.]

Barlaan y Josafat (Los dos Soldados de Cristo). Copy (O). Primera Parte. Parte XXIV (1641).

Batuecas (Las) del Duque de Alba. Copy. Parte XXIII.

Bella (La) mal maridada, ó la Escuela de las Casadas. Copy. [It is a re-cast of Lope's play in Part II.]

Blason (El) de los Chaves de Villalba. Copy. Parte X. Academy XI.

Boba (La) fingida, ó Engañar para Reynar. Copy. [A re-cast.]

Boba (La) para los otros y Discreta para si. Copy (O). Parte XXI.

Brasil (El) restituido. Copy (D). [The autograph, dated October 23, 1625, is now in the Lenox (New York Public) Library.]

Buen (El) Vecino. Copy (D). *Diferentes*. XXIII.

Burgalesa (La) de Lerma. Copy (O), 1613. Parte X.

Cardenal (El) de Belen, San Jeronimo. Copy (D). Parte XIII.

Carlos V en Francia. Copy. Parte XIX.

Casamiento (El) por Cristo. Copy (O). [Duran says it is identical with *Santa Justa*, referring to *Las Auroras de Sevilla*, in *Escog.* XXVII. Doubtful.]

Celos (Los) de Rodamonte. Copy (O). [It is probable that

the play with this title ascribed to Mescua in *Dece Comedias de varios Autores*, Tortosa, 1638, is by Lope. Huerta cites one by Rojas Zorrilla, of which there is a *suelta* in the Imp. Lib. at Vienna (M-B, p. 155); La Barrera also ascribes the latter play to Rojas, and a play with this title is in Parte I of his *Comedias*, Madrid, 1640.]

Ciudad (La) sin Dios. Copy. (D). *Escog. II.* (as *El Inobediente, ó la Ciudad sin Dios*, by Claramonte). [It is ascribed to Lope in Parte XXVI, *extravagante*, 1632-33. It is a re-cast by Claramonte of Lope's play : Academy III.]

Comendadores (Los) de Cordoba (El Honor desagaviado). [The MS. numbered 635, Cat. B. N. p. 100, is given in the « Adiciones », p. 721, as an autograph of Claramonte. Lope's *comedia* in Parte II, is quite different.]

Competencia (La) en los Nobles. Copy (D). *Suelta*, J.R.C. and Bib. Nac.

Contienda (La) de Garcia de Paredes y el Capitan Juan de Urbina.

Copy, dated 1600, Cat. B. N. No. 1750. *Acad. XI.*

Cordobes (El) valeroso, Pedro Carbonero. [Autograph, dated Ocaña, August 26, 1603.] Parte XIV.

Corona (La) de Ungria y la injusta Venganza. [Copy (modern) of the autograph, which latter, dated December 23, 1633, is in the Archives of the Marqués de Astorga.]

Cuerdo loco (El) ó Veneno saludable. Copy. (D). [The autograph, dated November 11, 1602, is in the collection of Lord Holland (Chorley). On page 526 of Cat. B. N. Duran is quoted as saying that the autograph of this *comedia*, dated at Madrid, November 11, 1602, with various licences down to the year 1617, was formerly in the Archives of the house of Astorga. As these Archives have been notoriously plundered, not only of MS., but also of printed books, it may account for Lord Holland's ownership of this autograph.]

Dama (La) boba. [Autograph, (O) dated Madrid, April 28, 1613.] Parte IX.

De Cosario a Cosario. [A MS. of the nineteenth century is indicated in Cat. B. N. No. 3740, p. 584.] Parte XIX.

De cuando acá nos vino (O). [Written in collaboration with Fr. Alonso Remon. The first and third acts are in Lope's hand, the second in that of Remon. Moreto's *De fuera vendrá* is taken from this play.] Parte XXIV, Zaragoza, 1633.

Defensor (El) de las Mugerres, ó El Premio del bien hablar. [This MS. is a re-cast of Lope's play in Parte XXI.]

Del Monte sale quien el Monte quema. Autograph (O), dated October 20, 1627.

Desden (El) vengado. Autograph (O), signed at Madrid, August 4, 1617. *Escog. XVI*, as being by Rojas Zorrilla.

Devocion (La) del Rosario (?). Copy (D). [Ascribed to Lope and different from Diamante's play of the same title. Cat. B. N. No. 899.]

Dineros son Calidad. Copy (O). Parte XXIV, Zaragoza, 1633; *Escog. VI*.

Discordia (La) en los Casados. Autograph (O), dated Madrid, August 2, 1611.

Discreta (La) Enamorada. Copy. *Escog. III*. [This is one of the sources of Molière's *École des Maris*.]

Divina (La) Vencedora. Copy (D). Third act only.

Don Lope de Cardona. Copy (O). Parte X.

Doncella Teodor (La). Autograph (D), according to Cat. B. N. No. 996 : undated. Parte IX.

Enemigo (El) engañado. Copy (D). This MS. is copied from a *suelta*. *Suelta* (Duran) : *Diferentes XXXII*.

Engañar a quien engaña. Copy. *Suelta* (Osuna; Duran).

Engaño (El) en la Verdad. Copy. (O). « Representóla Vallejo ». Cat. B. N. No. 420. Doubtful. [This differs from the *suelta* (Osuna; Duran; J.R.C.)] Paz y Mélia says this play is different from one of the same title signed by Jacinto Lopez. MS. No. 1103 of a play called *El Engaño en la Verdad* is entirely different from No. 420, and is ascribed by Duran to Matias de los Reyes.

Enmendar un Daño a otro. Copy (D). *Suelta* (Duran ; J.R.C.). Doubtful.

Esclava (La) por Amor. A re-cast of *La Esclava de su Galán* in Parte XXV.

Esclavo (El) fingido. Copy. Ascribed to Lope. La Barrera in a note thinks this may be Lope's *Esclavo por su Gusto*. Doubtful.

Escolastica (La) celosa. Copy (O). Parte I.

Favor (El) agradecido. Autograph (?), dated at Alba de Tormes, December 19, 1593. Parte XV.

Fianza (La) satisfecha. Copy (O). Ascribed to Calderon. *Suelta* (Holland ; J.R.C.). Academy V. [Rocamora, *Cat.* No. 583, gives it as Lope's.]

Flores (Las) de Don Juan y Rico y Pobre trocados. Copy (O). Parte XII.

Fortuna (La) merecida. Copy. Parte XI.

Fray Diablo (El Diablo Predicador). Copy, dated Madrid, October 1, 1630. Inedited.

Fuerza (La) lastimosa. Copy, xvii century (O). Parte II, and in *Comedias Nuevas*. Amst. 1726.

Fundacion (La) de la Alhambra de Granada. Copy. Very doubtful. Printed in *Seis Comedias de Lope y otros*, Madrid & Lisboa, 1603.

Gallardo (El) Jacimin y el Hidalgo Abencerraje. Copy (O). Printed in Parte XVII with the title *El Hidalgo Abencerraje*.

Gata (La) de Mari-Ramos (El Jardin de Vargas). Copy (D). The third act is wanting. *Suelta* (Duran).

Glorioso (El) San Martin. V. San Martin.

Gran Capitan (El). Copy (O). Attributed in the MS. to D. Diego Aguayo. « En el Indice de Medel se atribuye esta comedia á Lope; en el de Huerta, á Aguayo; aunque, segun opinion no fundamentada, de Chorley, por mera errata de imprenta. » (D) Duran registers it as Lope's, and says that it may be identical with *La Mayor Victoria de Alemania*. To judge by the lines given in Paz y Mélia's *Cat.*, No: 1408, it is a different play. Doubtful.

Gran Columna fogosa (La) : San Basilio Magno. Copy, and entitled: *Gran Columna famosa* ; original *Aprobaciones* at Plasencia, 1629. Printed in Academy, VI.

Guante (El) de Doña Blanca. Copy. *Dif.* XXIX, Valencia, 1636 : XXX, Zaragoza, 1636 ; XLIV, Zaragoza, 1652 : *Vega del Parnaso* : *Obras Sueltas*, IX.

Guardar y guardarse. Copy (O). Parte XXIV, Zaragoza, 1641.

Hazañas (Las) del Cid y su Muerte, con la toma de Valencia. Copy. See Cat. B. N. Nos. 895 and 1476. Printed at Lisboa and Madrid, 1603. This play is certainly not Lope's.

Hechos (Los) de Garcilaso de la Vega y Moro Tarfe. Copy. *Acad.* XI.

Hermosura aborrecida (La) y Desdichada firme. Copy. Parte VII.

Hijo (El) por Engaño, Cerco de Toledo y Rey D. Alfonso de la Mano horadada. Copy (D). In *Doze Comedias nuevas*, Barcelona, 1630. *Acad.* VIII.

Hijo (El) sin Padre. Copy (D). Parte XXIV, Madrid, 1640. This is a different play from *El Hijo de si mismo* in P., and P².

Honra (La) por la Muger. Copy, dated 1622 (O). Parte XXIV, Zaragoza, 1633. Though Sr. Paz y Melia says that it is not in this volume, I find it in my copy. La Barrera ascribes it to Luis Gomez, who was the copyist.

Infanzon (El) de Illescas : El Rey D. Pedro en Madrid. Copy (O). In Cat. B. N. No. 1593 we read : « Comedia de Fr. Gabriel de Tellez. Licencias de Zaragoza, 30 de Diciembre de 1626 ». Is this ascription to Fr. Gabriel de (*sic*) Tellez on the MS. or was it added by Sr. Paz ? Cotarelo (*Tirso de Molina. Investigaciones*, etc., Madrid, 1893, p. 121), speaking of this Osuna MS. says that it is composed of two distinct manuscripts, the most ancient consisting of the parchment cover and the last two leaves, with the license dated Zaragoza. 1626. The rest of the MS. according to Menéndez y Pelayo (*Academy*, IX, p. clxxii) is « también de

la época », and that its author is given as Andrés de Claramonte. Alluding to this same MS. Menéndez further says (p. clxxiv) : « La copia manuscrita de *El Rey D. Pedro de Madrid*, que se titula *Comedia famosa de Andrés de Claramonte*, y que aparece hecha por un tal Francisco de Henao y Romaní, para Juan Acacio Bernal y Bergara, etc. Juan Acacio was a well known *autor de comedias* (theatrical manager) of the time. Claramonte died on September 19, 1626 at Madrid. See my *Spanish Stage in the Time of Lope de Vega*, New York, 1909, pp. 411, 455. *El Infanzon de Illescas* is printed in Parte XXVII (*extravagante*), Barcelona, 1633, under Lope's name. It was plagiarized by Moreto in his *Valiente Justiciero y Ricohombre de Alcalá*. Academy, IX.

Labrador (El) del Tormes. Copy (D). Duran says it is identical with *Lo que puede un Agravió. Suelta* (Duran ; Holland ; J.R. C.).

Laura perseguida. Copy. Parte IV.

Leal (El) Criado. Copy. Parte XV.

Lealtad (La) en la Traycion y el Honor en el Agravió. Copy (D). Duran copied this from a *suelta* owned by D. Manuel Casal. La Barrera states that there was a MS. of this play, dated 1617, in the Duran collection.

Ley (La) executada. Copy (Gayangos) of the impression of 1633. Cat. B. N. No. 3910. Parte XXIV, Zaragoza, 1633.

Libertad (La) de Castilla por el Conde Fernan Gonzalez. Copy. Printed at Lisboa and Madrid, 1603. It is not Lope's.

Lo que pasa en una Tarde. Autograph, dated Madrid, November 22, 1617. Inedited ?

Loco (El) por Fuerza. Ascribed to Lope in a copy of the xvii century and mentioned by Medel and Huerta.

Locos (Los) de Zaragoza. Copy, modern. It is *Los Locos de Valencia* of Parte XIII.

Llegar en ocasion. Copy (O). No. 1937 of Cat. B. N. is Lope's play, printed in Parte VI. No. 1936 is a different play.

Madre Teresa de Jesus (La) : Fundadora del Carmen (O).

Cat. B. N. No. 1941. Leaves 6-10 of Act 2 are said to be in Lope's hand. This is the play that was printed in *Doce Comedias*, etc. Tortosa, 1638, under the name of Luis Velez de Guevara, and which has been re-printed in Acad. v. Prof. Restori (*Zift.* XXII, 282) found at Parma an anonymous MS. entitled *Vida y Muerte de S^a. Teresa de Jesus* which differs greatly from the above play, though the second act is substantially the same, while shewing many and important variations. There is another MS. No. 3489 in the Bib. Nac. The latter seems, from the opening line, to be the same as the Parma manuscript.

Maestro (El) de Danzar. Copy. The original was dated Alba, 1594. *Escog. III.*

Marmol (El) de Felisardo. Copy. (O). Parte VI.

Martires (Los) de Japon. Copy (O). It is ascribed to Lope in this MS. (No. 2034) though on the title-page of the third act it is attributed to Mira de Mescua. Copy made at Lisboa in 1637. Academy V., with the title *Los primeros Martires del Japon.*

Mas pueden Zelos que Amor. Copy (D) : incomplete, with some autograph pages. *Escogidas, III.*

Mas valeis vos, Antona, que la Corte toda. Copy (modern) of a *suelta* belonging to Casal, with the added title *La Duquesa de Bretaña.*

Mayor Corona (La). Copy (O), incomplete.

Mayor Dicha (La) en el Monte y la Gloria en el Martirio. Copy (O). Inedited.

Mayor Hazaña (La) de Alejandro Magno. Copy (O). Different from *Las Grandezas de Alejandro*. Inedited.

Mayorazgo (El) dudoso. Copy (O). Parte II.

Mejor Enamorada (La) : la Magdalena. Copy (O). No. 2120, Cat. B. N. Another MS. No. 3979. (Acts II and III only) with corrections in the hand of Don Francisco de Roxas, is from the Gayangos collection. Inedited.

Merito (El) en la Templanza, y Ventura por el Sueño. Copy, made by Duran from Casal's *suelta*.

Montañesa famosa (La) : (La Amistad pagada). Copy (O).
Parte I.

Mudanzas (Las) de Fortuna, y Sucesos de D. Beltran de Aragon. Copy. (O), with date 1610 on title-page. [Rocamora says this is an autograph.] Parte III, of *Comedias de Lope y otros*, 1612.

Muertos vivos (Los). Copy. (D). Parte XVII.

Necedad (La) en el Discreto. Copy (O). Attributed to Calderon. This cannot be Lope's *La Necedad del Discreto* of Parte XXV, to judge by the opening and closing lines. It is ascribed to Lope in Rocamora's Catalogue, No. 909.

Niñez (La) del Padre Rojas (Primera Parte de su Vida). Autograph (O), dated at Madrid, January 4, 1625. *Escog. XVIII.*

Niño Diablo (El). Primera Parte. Copy (O). This is not Lope's, for the name *Lauro* in the concluding lines shows that it is by Luis Velez de Guevara.

Nobles (Los) como han de ser. Copy (D). *Suelta*, J.R.C.

Noche (La) Toledana. Copy (O). *Parte III de Lope y otros*. 1612.

Novios (Los) de Hornachuelos. Copy. Ascribed in this MS. to Velez de Guevara and Medrano. Another copy, Osuna, incomplete, ascribes it to Guevara. See below. Academy, X.

Nuestra Señora de la Candelaria y sus Milagros y Guanches de Tenerife. Copy (O). To judge by the beginning and concluding lines this cannot be *Los Guanches de Tenerife y Conquista de Canaria* of Parte X. At the end of the MS. a second part is promised.

Nueva Victoria (La) de D. Gonzalo de Cordoba. Autograph, signed at Madrid, October 8, 1622. Printed in Parte XXIV, Zaragoza, 1641, and in the *Vegea del Parnaso*, 1637, with the title *La mayor Victoria de Alemania de D. Gonzalo de Cordona*. It has nothing to do with the Great Captain. See *Life of Lope*, p. 299, and *n.* 1.

Nuevos (Los) Sucesos del Gran Duque de Moscovia. Copy. (O). It is *El gran Duque de Moscovia* of Parte VII.

Nunca mucho costó poco. Copy (O), with license of January 4, 1643. Parte XXII, Zaragoza, 1630. There is also another Osuna MS.

Obediencia (La) laureada y Primer Carlos de Ungria. Copy. (O). Parte VI.

Ocasion perdida (La). Copy (O). Parte II. Cat. B. N. No. 2436. [The lines there given as the concluding ones of the segunda jornada are the last lines in act I.]

Paloma (La) de Toledo. Copy (O). Dif. XXIX, Huesca, 1634. Academy, X.

Pastoral Albergue (El). Copy. « Esta comedia se hizo 18 dias en Sevilla. » Printed in *Comedias inéditas*, Madrid, 1873.

Pastoral (La) de Jacinto. Copy : only the first and third acts, the first incomplete. It is also called *La Pastoral de los Celos*. Printed in *G. y Lope*, Madrid, 1617, as *Los Jacintos*, y *El Celoso de sí mismo*. It also occurs with the titles *La Pastoral de Albania*, and *La Selva de Albania*. Parte XVIII and Academy, V.

Perdida honrosa (La), ó Los Caballeros de San Juan. Copy (D), from a *suelta*. Academy, XII.

Pérdidas (Las) del que juega. Copy (O), of the first and second acts only. [Rocamora, Cat. No. 1021, says this is an autograph.]

Piadoso Aragonés (El). Autograph (O), dated Madrid, August 17, 1626. Parte XXI : Academy, X.

Pleito (El) por la Honra, ó el Valor de Fernandico. Copy (O). Printed in *Doce Comedias nuevas de Lope y otros autores*, Barcelona, 1630. It is the second part of Lope's *La desdichada Estefanía*, which precedes it in the volume of Barcelona. La Barrera, p. 707.

Poder (El) en el Discreto. Autograph (O), dated at Madrid, May 8, 1623.

Porfia (La) hasta el Temor. Copy (O). Parte XXIV, Madrid, 1640 : Dif. XXVIII. (1634) : and Parte XXVIII (*extravagante*), Zaragoza, 1639. Barr. p. 683.

Principe (El) despeñado. Autograph (?) with *censuras* from 1607 to 1611. Parte VII. Academy, VIII. Menéndez y Pelayo (*Ibid.*, p. xxvii) says: « Lope de Vega signed this play on November 27, 1602 : the licenses for its representation in Madrid and Valladolid are of 1603 and 1604. He printed his text from the autograph in the possession of the Condesa de Torre-Isabel. » The MS. in the Bib. Nac. Cat. No. 2726, which is also called an autograph, was formerly in the possession of D. Salustiano de Olózaga.

Principe (El) perfecto : (Primera Parte). The MS. bears an imitated signature of Lope de Vega, with the date December 23, 1614. Parte XI. Academy, X.

Principe (El) perfecto : (Segunda Parte), with the alternative title : *Como ha de ser un buen Rey*. Copy (O), with a license of 1621. Parte XVIII. Academy, X. For these two plays see the alphabetical list. Both these *comedias* are given as autographs by Rocamora.

Prueba (La) de los Amigos. Autograph, dated Toledo, September 12, 1604. From the Olózaga collection : see below. Printed in *Comedias inéditas*, Mad. 1873.

Pusoseme el Sol, salióme la Luna : Santa Teodora. Copy (O), lacking the beginning of Act III. It is ascribed in this MS. (Cat. B. N. No. 2783) to Lope de Vega, though it is generally attributed, for no good reasons, so far as I am aware, to Claramonte.

Querer su propia Desdicha (ó la Muger singular). Cat. B. N. No. 4111. It is a re-cast of Lope's play.

Quien ama no haga Fieros. Copy (O). Parte XVIII.

Quien bien ama tarde olvida. Copy (O), dated 1624. Parte XXII, Zaragoza, 1630.

Quien todo lo quiere. Copy (O). Parte XXII, Madrid, 1635.

Ramirez (Los) de Arellano. Copy (modern). Parte XXIV, Zaragoza, 1641.

Rey (El) por su Semejanza (en Asiria). Copy (D), ascribed to Lope in the second act. It is by Juan de Grajales.

Rey (El) por trueque. Copy (D).

Rico y Pobre trocado, v. Flores (Las) de Don Juan.

Robo (El) de Dina. Copy (modern). Parte XXIII. Academy, III.

Rosario (El) de los Hijos de Maria. Copy (O). [Not cited by Duran or La Barrera.]

Roxillas — a mojiganga, signed on the last page by Lope at Madrid, April 28, 1613. Cat. B. N. No. 2943.

Ruysenor (El) de Sevilla. Copy (D). Parte XVII.

San Agustin (El divino Africano). Copy. (D). Parte XVIII.

San Isidro Labrador de Madrid. Copy. Parte VII. *Escog.* XXVIII. Academy, IV.

San Isidro Labrador, de Madrid, y Victoria de las Navas de Tolosa, por el Rey Don Alfonso. Copy. A different play from the preceding. Cat. B. N. No. 545².

San Julian de Alcalá de Henares, ó El Saber por no saber. (La Vida de San Julian, lego de Alcalá.) Copy (O). Parte XXIV. Academy, V.

San Martin. — This *comedia* seems to be entirely unknown, except that it is mentioned in P². In the Cat. B. N. No. 545, a MS. *comedia* is noted entitled : *El glorioso San Martin*. It is in a hand of the xvii century. Is this perhaps Lope's *comedia*?

San Segundo (de Avila). *Comedia* finished at Alba, August 12, 1594. Copy (D). Cat. B. N. No. 548 (8th. Academy, IV.)

Santa Casilda. Copy: at the end a second part is promised. Doubtful. Perhaps it is by Phelipe de Medina Pores, for whose name Lope's has been substituted on the title-page.

Santiago el Verde. Copy. (O). Parte XIII.

Santo Niño de la Guardia (El). Segundo Cristo. Copy (D), with a *ensura* at Malaga, January 7, 1638. Parte VIII (El Niño inocente de la Guardia).

Secretario (El) de sí mismo. Copy (O). Acts I and II only. Parte VI. Rocamora does not note that it is by Lope. Cat. No. 1222.

Sembrar (El) en buena Tierra. Copy (O). Parte X. [Autog. in Brit. Mus.]

Si no vieran las Mujeres. Copy (O). *Vega del Parnaso : Obras Sueltas*, X.

Sin Secreto no ay Amor. Copy (D). [Autog. in Brit. Mus.]

Suerte (La) de los Reyes, ó los Carboneros. Copy (D) of Acts II and III.

Terceros (Los) de San Francisco. (La Tercera Orden de San Francisco). Copy (D). [This play was written by Lope and Montalvan.] Academy, V.

Toledano (El) y Zeloso vengado. Copy (O).

Trabajos (Los) de Jacob. (Sueños hay que Verdad son). Copy. Parte XXII. See Schack, vol. II, p. 321.

Valiente (El) Juan de Heredia. Copy (O). Inedited.

Valor (El) de Malta. Copy (D). Academy, XII.

Vargas (Los) de Castilla. Copy. Academy X.

Veneno (El) saludable (El Cuerdo Loco). q.v. The autograph of this *comedia*, dated at Madrid, November 11, 1602, was formerly in the Archives of the house of Astorga.

Ventura (La) sin buscarla: Re-cast of Lope's play. Another MS. « *comedia burlesca* », perhaps a parody on Lope's *comedia*.

Ver 'y no creer. Copy, with *aprobacion* of August 25, 1619. Parte XXIV, Zaragoza, 1633.

Vida (La) de San Pedro Nolasco. Copy. Parte XXII. Academy, V.

Vida y Muerte de Santa Teresa de Jesus. Copy, v. Restori, *Ztft.* XXII, p. 282.

Viuda (La) Valenciana. Copy. Parte XIV.

Besides those mentioned in the above list there are several manuscript *comedias* ascribed to Lope de Vega in the following work : *Catálogo abreviado de los Manuscritos de la Biblioteca del Excmo. Señor Duque de Osuna é Infantado*, por D. José Maria Rocamora. Madrid, 1882. I give the numbers in the Catalogue : 356. El Caballero de Olmedo, Lope de Vega (con censura).

[For this manuscript, see *Life of Lope*, p. 165.]

367. El Capitan Belisario. Lope de Vega.

[No. 521 of the same catalogue reads : « Ejemplo mayor de la Desdicha. Mira de Amescua, con la censura de Lope de Vega (autógrafo). This is the alternative title of *El Capitan Belisario*, which is therefore undoubtedly Mescua's. Cat. B. N. No. 1057.]

416. El Conde Don Pedro Velez. Lope de Vega.

[This is a copy : the autograph, signed by Luis Velez de Guevara is in the Bib. Nacional. Cat. No. 670.]

475. La Despreciada Querida. Lope de Vega. Copy.

[The autograph, signed by Juan Bautista de Villegas on May 15, 1621, is in the Bib. Nac. No. 888 (Third Act only).]

487. Dios haze Justicia a Todos. Lope de Vega.

[This *comedia* is by D. Francisco de Villegas, and is printed in *Escog.* XLII. MS. Bib. Nac. Cat. No. 929.]

574. La famosa Montañesa. Lope de Vega. (H.)

[This *comedia* is mentioned in P. as *La Montañesa*. It is the alternative title of *La Amistad pagada* and is printed under this latter title in Parte I. This Osuna MS. is now in the Bib. Nac. Cat. No. 2200.]

671. La ilustre Fregona. Lope de Vega.

[This is a burlesque by Cañizares on Lope's *comedia* printed in Parte XXIV. (Zaragoza, 1641.)

950. Los Novios de Hornachuelos. Velez de Guevara (autógrafo).

There were two MSS. in the Osuna library, according to Rocamora, one of which he calls an autograph. There are two manuscripts now in the Bib. Nac., presumably the same two, though only the second one is marked (O). They are registered by Paz y Melia, Cat. B. N. under No. 2391, but not a word is said about an autograph. The first MS. bears a license dated Valencia, October 15, 1629, and is ascribed to Luis Velez de Guevara and Medrano. Each act is in a different hand, the first by a hand of the xviii century. The other MS. (Osuna) consists

only of acts I and II, written by the same hand that wrote act III, of the previous MS. It bears a date 1627. The play occurs as a *suelta* with Lope's name, but on the authority of these manuscripts it has often been attributed to Guevara. [Menéndez y Pelayo, however, has published it as Lope's in Academy, X.]

1214. El Santo Negro Rosambuco, ó sea el Negro del Serafín Santo Nigro (*sic*). Lope de Vega (con censura). [Paz y Melia, Cat. B. N. No. 2290, says the play contained in this MS. is by Luis Velez de Guevara.]

1346. El Valor de Fernandito. Lope.

[This is Lope's El Pleito por la Honra.]

IN THE COLLECTION OF SEÑOR DON SALUSTIANO DE OÍZAGA.

La Prueba de los Amigos. Autograph, dated September 12, 1604. P². (MS. copy, Duran). This is now in the Bib. Nac. Cat. No. 2762.

Carlos Quinto en Francia. Autograph, dated November 20, 1604. P². Parte XIX. MS. copy, Rubí.) This autograph is now in Philadelphia.

La Batalla del Honor. Autograph, dated April 18, 1608. P². Parte VI.

El Bastardo Mudarra. Autograph, dated April 27, 1612. Parte XXIV, 1641.

I do not know where the last two manuscripts are now: they are not in the Bib. Nac. *El Bastardo Mudarra* was reproduced in fac-simile at Madrid, in 1864.

IN THE COLLECTION OF THE MARQUES DE PIDAL.

La Encomienda bien guardada. — Autograph, dated April 16, 1610. Parte XV, as *La buena Guarda*.

IN THE COLLECTION OF DON CAYETANO ALBERTO
DE LA BARRERA ¹.

El Maestro de danzar. Copy. (P. *Escog.*, III.) Cat. B. N. No. 1951.

El Esclavo fingido. Copy. (S. Osuna. Tomo 132.) Cat. B. N. No. 1160.

Los Hechos de Garcilaso de la Vega, y Moro Tarfe. Copy, undated. (P. *Garcilaso de la Vega.*) Cat. B. N. No. 1477.

BRITISH MUSEUM COLLECTION ².

Lo que ha de ser. Copy, dated September 2, 1624. Parte XXV. This MS. is described as an autograph in the Cat. of the Brit. Mus. v. *Life of Lope*, p. 311.

¡Ay. Verdades! que en Amor. Autograph, dated November 12, 1625. (Parte XXI.)

La Competencia en los Nobles. — Copy, with a license dated November 16, 1628.

1. This particular section was drawn up by La Barrera, who stated that his MSS. of *El Maestro de Danzar* and *El Esclavo fingido* were autographs. He repeated the assertion in his *Catálogo*, p. 437. However, in a letter to Chorley, dated April 1866 he admitted that both were merely copies, though he believed (so he said), that *El Maestro de danzar* was copied directly from the autograph. These manuscripts of La Barrera were transferred after his death to the Biblioteca Nacional.

2. In two quarto volumes, Egerton MSS. 547 and 548.

Vol. I (5 comedias).

1. La hermosa Ester.
2. La Niña de Plata y Burla vengada [?]
3. El Galán de la Menbrilla.
4. Santiago el Verde.
5. El Sembrar en buena Tierra.

Vol. II (5 comedias).

1. Lo que ha de ser.
2. ¡Ay, verdades!
3. Sin Secreto no ay Amor.
4. La Competencia en los Nobles.
5. El Argel fingido.

La Bizarrías de Belisa is bound by itself, in a separate volume (Additional MSS. 10,329). As regards the second piece in vol. I, which has been hitherto confounded with *La Niña de Plata* in Parte IX, see *Life of Lope*, p. 210, n. 2.

The corrections have been said to be in Lope's handwriting, but this is a mistake. See *Life of Lope de Vega*, p. 318, n. 1.

Sin Secreto no ay Amor. — Autograph, dated July, 18. 1626. (Copy, Duran.)

Published by me from this MS. and the rare *suelta*, Baltimore, 1894.

Las Bizarrias de Belisa. — Autograph, dated May 24, 1634. (*Vega del P.*)

La hermosa Ester. — Autograph, dated April 5, 1610. Parte XV.

El Galan de la Menbrilla. — Autograph, dated April 20, 1615. Parte X. P².

Santiago el Verde. — Autograph, dated 1615. Act II, is missing.

[See my article in *Modern Language Notes*, June 1893.]

El Sembrar en buena Tierra. — Autograph, dated January 6, 1616. Parte X. P².

El Argel fingido. P. Parte VIII.

[According to Schack the play is dated 1610: but this is impossible, for the piece is mentioned in P. The last leaf is missing in the Brit. Mus. copy.]

TICKNOR COLLECTION.

El Castigo sin Venganza. — Autograph, dated August 1, 1631. Parte XXI.

[See *Life of Lope*, pp. 339 and foll.]

HOLLAND COLLECTION.

El Marques de las Navas. — Autograph, dated April 22, 1624. (Parte XXII, Zaragoza, 1630.)

Barlan y Josafá. — Autograph, dated February 1, 1611. (Parte XXIV, Zaragoza, 1641.)

El Caballero del Sacramento. — Autograph, dated April 27, 1610. (P². Parte XV.)

El Cuerdo loco. — Autograph, dated November 11, 1602. (P. Parte XIV.)

Antonio Roca. P. [Copy (?)].

Peribañez y el Comendador de Ocaña. (P². Parte IX.)

Copy, with corrections that seem to be in Lope's hand.

La Villana de Getáfe. — Copy. (Parte XIV.)

Las Pérdidas del que juega. — Copy. [According to La Barrera the autograph was in the Osuna Collection: see *Catálogo*, p. 435. Rocamora, No. 1021, also notes it as an autograph. Cat. B. N. No. 2576.]

El Valor de Malta. Copy. [Another copy was in Duran's Collection. See Cat. B. N. No. 3409.]

San Basilio. — Copy. [Another copy in Duran's Collection. *La gran Columna fogosa*. Cat. B. N. No. 1412.]

El Duque de Berganza. (Parte VIII. *El mas galan Portugues*.)

Fuente Ovejuna. — Copy. (Parte XII.)

La Noche de San Juan. — Copy. (Parte XXI.)

[Copied, says the first draft of this bibliography, in 1635. Lope wrote the play in June 1631: see *Life of Lope*, pp. 337-339.]

La Honra por la Muger. — Copy. (Parte XXIV, Zaragoza, 1633.); S.; J.R.C.

La Humildad y la Soberbia. — Copy. (P². Parte X.)

+ Lo que es un Coche en Madrid. — Copy. [This is Antonio Hurtado de Mendoza's piece: *Los Riesgos que tiene un Coche*.]

Al pasar del Arroyo. — Copy. (Parte XII.)

[Finished on January 23, 1616. The following are said to be copies of plays by Lope: so far as I could judge, when I was able to examine them, I thought they were not his. — J.R.C.]

La Soberbia de Nembrot, y Primero Rey del Mundo.

[Played at the Prado Theatre by F. Martinez de Mora, August 5, 1635. It is probably the work current as a *suelta* (J.R.C.) with the name of Enriquez Gomez attached to it.] In his *Samson Nazareno*, printed at Rouen in 1656, Enriquez Gomez

mentions *Las Soberbias de Nembrot* among the *comedias* that he had written. There is a MS. in the Bib. Nac. Cat. No. 3137, in which it is also ascribed to Enriquez Gomez.

La Orden de Redencion. y Virgen de los Remedios. [Chorley appends the query : « By Calderon, or by F. Villegas and José Rojo ? » However, it does not appear in the list given in Calderon's *Verdadera Quinta Parte*. The play by Villegas and Rojo (*Escog.*, XXV) is entitled : *La Esclavitud mas dichosa y Virgen de los Remedios*.

Amar por ver amar. — Dated 1659. License dated 1651. [This is *El Perro del Hortelano*.]

El Paraíso de Laura y Florestas del Amor. — Dated 1680.

+ El Sol en el Nuevo Mundo : Nuevo Mundo en Castilla, ó Descubrimiento de las Batuecas, por Juan de la Hoz y Lope de Vega.

[Hoz was probably born in the third decade of the seventeenth century : he was still living in 1714. He re-cast Lope's *comedia*, *Las Batuecas*, Parte XXIII. In Duran's Collection there was a MS. (no doubt of this same work) entitled *El Descubrimiento de las Batuecas del Duque de Alba* por Juan Claudio de la Hoz : see Cat. B. N. No. 869. It is an autograph and bears his signature. Another re-cast of Lope's play by Matos Fragoso is given in *Escog.* XXXVII, under the title *El Nuevo Mundo en Castilla*. See Restori, *Zift.*, XXX, p. 234.]

IN THE LIBRARY OF MR. JOHN MURRAY.

Quien mas no puede. — Autograph, dated September 1, 1616. [I owe a copy of this autograph to the kindness of my friend, Professor James Fitzmaurice-Kelly.]

IN THE SANCHO RAYON COLLECTION. (La Barrera, p. 437.)

Los Melindres de Belisa. — Fragment of autograph consisting of the first Act only. (P². Parte IX.)

El Vaso de Eleccion, S. Pablo. MS. of the beginning of the xvii century. Medel : *S. Pablo : Vaso de Eleccion*.

IN THE GAYANGOS COLLECTION. (La Barrera, p. 436.)

La Ley executada. Copy (xviii century) of the play in Parte XXIV (1633). Cat. B. N. No. 3910.

La mejor Enamorada. La Magdalena. P². *La Magdalena*. [MS. of the xvii century, incomplete. Cat. B. N. No. 3979. Cf. No. 2120.

Querer su propia Desdicha ó La Muger singular. Re-cast of Lope's *comedia*. Cat. B.N. No. 4111.

La Noche Toledana. MS. (xix century). Copy of Lope's play. Cat. B. N. No. 4013.

La Viuda Valenciana. Re-cast of Lope's play (xix century). Cat. B. N. No. 4301.

IN THE CONDESA DE TORRE-ISABEL'S COLLECTION.

El Príncipe despeñado. — Autograph, dated November 27, 1602. Parte VII; Tomo 131 (Osuna); *Academia*, VIII.

IN THE LIBRARY OF TOMAS RODRIGUEZ RUBÍ. MADRID.

Hartzenbusch, *Comedias de Lope*, IV, p. xvi: « Me ha remitido hoy, 13 de Oct. de 1860, un grueso tomo en 4^o MS. cuyo título es: « Libro de Comedias antiguas no impresas de Lope de Vega... escritas y firmadas de su propia mano y letra : *sacadas de sus Tomos originales...* que se hallan en el Archivo del... Duque de Sessa : — por D. Miguel Sanz de Pliegos, su archivero. » According to La Barrera (letter written in 1863), the copy was made in 1781 and is styled *Tomo II*. This volume is described in Cat. B. N. No. 371 : for a description of Vol. IV, see *ibid.* No. 1750. Are volumes I and III lost? Vol. II contains the following copies: *El Blason de los Chaves*. (P. Parte X. *Los Chaves de Villaba*.)

Dated at Chinchon, August 20, 1599.

Laura perseguida. (P. Parte IV.) Dated at Alba, October 12, 1594.

El leal Criado. (P. Parte XV.) Dated at Alba, June 24, 1594.

Carlos V. en Francia. (P². Parte XIX.) Dated at Toledo, November 20, 1604.

The original is now in the library of Mr. J. T. Stetson, Philadelphia.

IN THE CHORLEY COLLECTION. (All these are copies.)

Amar por ver Amar. (P². *El Perro del Hortelano*. Parte XI.) Dated 1659.

Engañar a quien engaña. (S.; Duran; Osuna, and Tomo 132.)

Espanoles (Los) en Flandes. (Parte XIII.)

Grandezas (Las) de Alexandro. (Parte XVI.)

Lo que está determinado. (*Escog.*, III.)

Llave (La) de la Honra. (*Escog.*, III.)

Maestro (El) de danzar. (P. *Escog.*, III.) (MS. Copy, La Barrera, 1594.)

Mas pueden Zelos que Amor. (*Escog.*, III.)

Portuguesa (La) y Dicha del Forastero. (*Escog.*, III.)

Prados (Los) de Leon. (P². Parte XVI.)

Serrana (La) de Tormes. (P. Parte XVI.)

Trabajos (Los) de Jacob. (Parte XXII. Madrid, 1635.)

Discreta enamorada (La). (P². *Escog.*, III. S.; Holland.)

CITED BY DURAN IN AN UNPUBLISHED CATALOGUE.

(La Barrera, p. 436.)

AUTOGRAPHS IN THE ARCHIVES OF THE ASTORGA FAMILY.

[These MSS. are in the above-mentioned Vol. IV, described in Cat. B. N. No. 750.]

⊙ El Cuerdo Loco y Veneno saludable. (P. Parte XIV.) Dated

Madrid, November 11, 1602. [This seems to be the autograph already noted as being now in the Holland collection.]

La Corona merecida. (P. Parte XIV.) Dated 1603. Lost?

⊙ La Corona de Ungria, ó la injusta Venganza. Dated December 23, 1633, with a *censura* of January 1, 1634. (Schack quotes this as among the autographs belonging to Duran, but, according to Cat. B. N. No. 716, Duran's was simply a copy.)

Las Persecuciones de David. Ancient MS. (S. Brit. Mus.; J.R.C. *David perseguido*.) [La Barrera merely says that this MS. was « cited by Duran »: he unfortunately omits the owner's name. Stolen ?]

CITED IN SALVÁ'S CATALOGUE, Paris, 1829-34.

(La Barrera, p. 437.)

Los Comendadores de Cordoba. MS., contemporary with the author. (Parte II. [? P.] *Los Comendadores*.)

El Enemigo engañado. MS., contemporary with the author. (P. *Dif.* XXXII. S. Duran.)

El verdadero Amante (P. Parte XIV) y gran Pastoral Belarda. Ancient MS.

Of the autographs in the list on the previous pages, the following are inedited, or at least are not known to have been printed as yet :

1. La Discordia en los Casados (1611).
2. Lo que pasa en una Tarde (1617). [Edited by Prof. Petrof (?).]
3. El Poder en el Discreto (1623).
4. Del Monte sale, etc. (1627).

The following, though not autographs, are of interest as being ancient and (mostly) dated copies: (1) *El Maestro de danzar*, P., *Escog.* III. (La Barrera), January 1594. (2) *El leal Criado*, P., XV (Bib. Nac.), June 24, 1594. (3) *San Segundo de Avila*, P., *Acad.* IV (Bib. Nac.), August 12, 1594. (4) *Laura perseguida*,

P., IV (Bib. Nac.), October 12, 1594. (5) *Belardo el Furioso*, P., Acad. V [undated]. (6) *El Blason de los Chaves*, P., X (Bib. Nac.), August 20, 1599 [with a *figura del donayre*]. (7) *La Con-
tienda de Garcia de Paredes*, P., Acad. XI (Bib. Nac.), February 15,
1600. (8) *El Cordobes Valeroso (Pedro Carbonero)*, P., IV (Bib.
Nac.), August 26, 1603. (9) *Las Mudanzas de Fortuna y Sucesos
de D. Beltran de Aragon*, P²., Parte III, Barcelona, 1612 : dated
1610. (10) *Argel fingido*, P., VIII, (Brit. Mus. undated : assigned
to 1613). (11) *La Burgalesa de Lerma*, P²., X (Bib. Nac.), Novem-
ber 30, 1613. (12) *El Principe perfecto*, Part I, P²., XI (Bib. Nac.),
December 23, 1614. (13) *El Principe perfecto*. Part II, P²., XVIII
(Bib. Nac.), January 16, 1616. (14). *Al pasar del Arroyo*. P².,
XII (Holland), January 23, 1616. (15) *La Lealtad en la Traycion*,
S. (Bib. Nac.), November 22, 1617. (16) *Ver y no creer*, XXIV
[Zaragoza, 1633]. (Bib. Nac.), August 25, 1619. (17) *En los
Indicios la Culpa*, XXII [Zaragoza, 1630] (Osuna : not in Bib.
Nac.), 1620. (18) *La Aldeguela*, S., and *Escog.*, XLII (Osuna :
not in Bib. Nac.), November 9, 1622. (19) *Lo que ha de ser*,
XXII [Zaragoza, 1630]. (Brit. Mus.), September 2, 1624. (20) *La
divina Vencedora*. P. (Acts I and II only, at Parma), 1624. (21)
El Infanzon de Illescas, with a license at Zaragoza, December 30,
1626. (22) *La Competencia en los Nobles*, S. (Brit. Mus.), Novem-
ber 16, 1628. (23) *La gran Columna fogosa*, Acad. IV., (Bib.
Nac.), 1629. (24) *La Noche de San Juan*, XXI., (Holland ; undat-
ed, played on June 24, 1631). (25) *El Animal Profeta*, *San
Julian*, Acad. IV. (Bib. Nac.), 1631. (26) *La Corona de Ungria*.
Inedited. Copy (Bib. Nac.). The autograph was formerly in the
Astorga Archives, dated December 23, 1633.

SUMMARY OF UNDATED MANUSCRIPTS IN ALPHABETICAL ORDER.

The titles of inedited plays, or plays not known to be in print,
are given in italics. Manuscripts only known through the state-
ments of Salvá and Duran are marked ⊙ and are not taken into
numerical account.

All the plays mentioned by Salvá and Duran are in print.

1. Alcalde (El) de Zalamea. (S. Holland ; J.R.C.) Duran (Cat. B. N. No. 420.)

2. *Alcayde (El) de Madrid*. (Medel). Osuna (Cat. B. N. No. 74).

3. Amar como se ha de amar. S. (Osuna, T. 131.) Osuna (Cat. B. N. No. 121) and Parma.

4. *Amor por Burla*. (Medel). Osuna (Cat. B. N. No. 123).

5. Amar por ver amar. (El Perro del Hortelano). (P². Parte XI). Holland ; J.R.C.

6. Amar, servir y esperar. Osuna (Cat. B. N. No. 124). Parte XXII, Madrid, 1635.

7. Amigo (El) hasta la Muerte. Osuna (Cat. B. N. No. 132). Parte XI.

8. Amistad (La) pagada. (La Montañesa.) Osuna (Cat. B. N. No. 2200). Academy, VII.

9. Amistad y Obligacion. Osuna (Cat. B. N. No. 140). Parte XXII.

10. Amor (El) Bandolero. Osuna (Cat. B. N. No. 145). Parte XXIV, Zarag., 1633. Censura de 1645.

11. *Antonio Roca*. Ined. Holland. Osuna (Cat. B. N. No. 220). [According to this catalogue the MS. bears no name. Sr. Paz says : La 4^a. (*sic*) jornada autógrafa de Lanini Sagredo.]

12. Argel fingido. Brit. Museum.

13. *Arminda celosa*. [See *Life of Lope*, p. 304, n. 1. Cat. B. N. No. 252.]

14. Audiencias del Rey D. Pedro. (Medel). Anon. Osuna (Cat. B. N. No. 278).

15. Batuecas (Las) del Duque de Alba. (Cat. B. N. No. 351), XXIII. Academy, XI.

16. Boba (La) para los otros y Discreta para si. S. MS. Osuna (Cat. B. N. No. 375. XXI.)

17. Buen (El) Vecino. Osuna (Cat. B. N. No. 420). *Dif. XXXIII*.

18. Casamiento (El) por Cristo. Medel. Fajardo. Osuna (Cat. B. N. No. 527).
19. Celos (Los) de Rodamonte. Osuna (Cat. B. N. No. 568). Ascribed to Mescua in *Doce Comedias*, Tortosa, 1638.
20. Ciudad (La) sin Dios. Osuna (Cat. B. N. No. 420).
- ⊙ Comendadores (Los) de Cordoba. (P². Parte II. Los Comendadores. Quoted by Salvá. The MS. in the B. Nacional, Cat. No. 635, is Claramonte's. v. *ibid.*, p. 721.
- ⊙ David perseguido. (S. J.R.C. With the title: Persecuciones de David). Quoted by Salvá.
21. De cuando acá nos vino (with Fr. Alonso Remon ?). P². XXIV. Zarag. 1633. Cat. B. N. No. 825.
22. Devocion (La) del Rosario. Cat. B. N. No. 899. Duran.
23. Dineros son Calidad. Osuna (Cat. B. N. No. 928), v. Alphabetical list.
24. Discreta Enamorada (La). *Escog.*, III. (Cat. B. N. No. 934). J. R. C.
25. Divina Vencedora (La). Inedited. Duran (Cat. Bib. N. No. 947). Third act only.
26. Don Lope de Cardona. Parma, Osuna (Cat. B. N. No. 985). P². X.
27. Doncella Teodor (La). Autog. (?) undated. D. (Cat. B. N. No. 996). IX.
28. *Don Gil de la Mancha*. Ined. Osuna (Cat. B. N. No. 983, ascribed to Rojas Zorrilla).
- ⊙ Enemigo engañado (El). Cat. B. N. No. 1090. (*Dif.* XXXII. S. J. R. C.) Quoted by Salvá.
29. Engañar a quien engaña. Osuna (Cat. B. N. No. 420); J. R. C. (S. Osuna. Tomo 132).
30. Engaño (El) en la Verdad. Osuna (Cat. B. N. No. 420). Doubtful.
31. Enmendar un Daño a otro. Duran (Cat. B. N. No. 1109). Doubtful.
32. Esclavo fingido (El). Cat. B. N. No. 1160. (Osuna, Tomo 132. Fajardo, *Comedias de Sevilla*).

33. Escolastica (La) celosa. Osuna (Cat. B. N. No. 1166). P. I.
34. Españoles (Los) en Flandes. (Parte XIII.) J.R.C.
35. Fianza (La) satisfecha. Osuna (Cat. B. N. No. 1265). Academy, V.
36. Flores (Las) de Don Juan y Rico y Pobre trocados. Osuna (Cat. B. N. No. 1307). P². XII.
37. Fortuna (La) merecida. Duran (Cat. B. N. No. 1318). XI. Academy, IX.
38. *Fray Diablo (El Diablo Predicador)*. Duran (Cat. Bib. Nac. No. 1324). This MS., however, is dated at Madrid, October 1, 1630. Inedited.
39. Fuente Ovejuna. P². (Parte XII). Holland.
40. Fuerza (La) lastimosa. Osuna (Cat. B. N. No. 1339). P. II.
41. Fundacion (La) de la Alhambra de Granada. Duran (Cat. B. N. No. 895). Lisboa, 1603.
42. Gallardo Jazimin (El). (El Hidalgo Abencerraje). Osuna (Cat. B. N. No. 1358). XVII.
43. Gata (La) de Mari-Ramos. (El Jardin de Vargas). Duran (Cat. B. N. No. 1374).
- + 44. *Gran Cardenal (El) de España*. Parte Segunda. (Fajardo, XXVII, *extravagante*). Medel. Osuna (Cat. B. N. No. 1409) [By Enriquez Gomez, but La Barrera ascribes to Lope a *Gran Cardenal de España, D. Pedro Gonzalez de Mendoza*.]
45. Gran (El) Capitan. O. (Cat. B. N. No. 1408). See Alphabetical list.
46. Grandezas (Las) de Alexandro. (Parte XVI.) J.R.C.
47. Guante (El) de Doña Blanca. (Cat. B. N. No. 1429.) v. Alphabetical list.
48. Guardar y Guardarse. Osuna (Cat. B. N. No. 1432).
49. Hechos (Los) de Garcilaso de la Vega y Moro Tarfe. La Barrera (Cat. B. N. No. 1477). *Acad.* XI.
50. Hermosura (La) aborrecida [y Desdichada firme]. (Cat. B. N. No. 1491.) VII.

51. Hijo (El) por Engaño, Cerco de Toledo y Rey D. Alfonso de la Mano horadada. Duran (Cat. B. N. No. 1522). Academy, VIII.

52. Hijo (El) sin Padre. Duran, modern (Cat. B. N. No. 1525). S., J.R.C. Parte XXIV. Mad. 1640.

53. Honra (La) por la Muger. Holland. Parte XXIV. Zaragoza, 1633. (S., J.R.C.) (Cat. B. N. No. 1543, Osuna).

54. Humildad (La) y la Soberbia. Holland. Parte X.

55. Labrador (El) del Tormes (Lo que puede un Agravio). Duran (Cat. B. N. No. 420).

56. Lealtad (La) en la Traicion y el Honor en el Agravio. Duran (Cat. B. N. No. 1734). It is a copy of a *suelta*.

57. Ley (La) executada. Gayangos. (Cat. B. N. No. 3910.) Copy of Parte XXIV, Zarag. 1633.

58. Loco (El) por Fuerza. (Cat. B. N. No. 1900.) M.; H.

59. Locos (Los) de Zaragoza. (Cat. B. N. No. 1905). Parte XIII. (Los Locos de Valencia.)

+ Lo que es un Coche en Madrid. [This is Antonio de Mendoza's *Los Riesgos que tiene un Coche*.] Holland (S., J.R.C.). Parte XXVI, *extravagante*, Zarag. 1645.

60. Lo que está determinado. *Escog. III*. J.R.C.

61. Llave (La) de la Honra. *Escog. III*. J.R.C.

62. Llegar en Ocasión. Osuna (Cat. B.N. No. 1937). No. 1936, which bears the same title is a different play. P². VI.

63. Madre (La) Teresa de Jesus, Fundadora del Carmen. Osuna (Cat. B. N. No. 1941 : it is partly autograph : Act II, ll. 6-10). *Doce Comedias*, Tortosa, 1638. For the MS., Cat. B. N. No. 3489 : *Vida y Muerte de Santa Teresa de Jesus*, v. Restori, *Zift.*, XXII, 282.

64. Marmol (El) de Felisardo. Osuna (Cat. B. N. No. 2023). P. VI.

65. Martires (Los) del Japon. Osuna (Cat. B. N. No. 2034). Medel : « De Mescua. »

66. Mas pueden Celos que Amor (La Dama Comendador). Duran (Cat. B. N. No. 2057). Parma. *Escog. III*.

67. Mas galan (El) Portugues. Holland. (Parte VIII).
68. Mas valeis vos, Antona, que la Corte toda. Duran (Cat. B. N. No. 2061) with the added title *Duquesa de Bretaña*.
69. *Mayor Corona* (La). Osuna (Cat. B. N. No. 2080). (Medel.)
70. *Mayor Dicha* (La) en el Monte. (Cat. B. N. No 2084), with the added title: *La Gloria en el Martirio*. (Medel.)
71. *Mayor Hazaña* (La) de Alexandro Magno. Osuna (Cat. B. N. No. 2087). (Medel.)
72. Mayorazgo dudoso (El). Osuna (Cat. B. N. No. 2099 : Parma). P., II.
73. *Mejor Enamorada* (La) la Magdalena. Inedited? Osuna (Cat. B. N. No. 2120). An imperfect MS. (Gayangos), lacking Act I, is registered No. 3979.
74. Melindres (Los) de Belisa. Rayon. Imperfect. Parte IX.
75. Merito (El) en la Templanza y Ventura por el Sueño. Duran (Cat. B. N. No. 2151). Copy of a *suelta*. Montañesa (La), v. La Amistad pagada.
76. Muertos (Los) Vivos. Duran (Cat. B. N. No. 2235). Parma. XVII.
77. Necedad (La) en el Discreto. Osuna (Cat. B. N. No. 2286). P². XXV (La Necedad del Discreto).
78. Nobles (Los) como han de ser. Duran (Cat. B. N. No. 2366). Como han de ser los Nobles.
79. Noche Toledana (La). Osuna (Cat. B. N. No. 2379 and 4013). Parma. P². *Parte III de Lope y otros*, Barcelona, 1612, etc.
- Nuestra Señora de la Candelaria y sus Milagros y Guanches de Tenerife. Osuna (Cat. B. N. No. 2398) [I note this MS. here because it is an entirely different play from *Los Guanches de Tenerife* in Parte X].
80. Nuevos (Los) Sucesos del Gran Duque de Moscovia. Osuna (Cat. B. N. No. 2416) (El Gran Duque de Moscovia).
81. Nunca mucho costó poco. Osuna (Cat. B. N. No. 2422). XXII, Zaragoza, 1630.

82. Obediencia laureada (La) y primer Carlos de Hungría. Osuna (Cat. B. N. No. 2426). P². VI.

83. Ocasión (La) perdida. Osuna (Cat. B. N. No. 2436). P. II.

+ 84. *Orden (La) de la Redención*. Holland. Ined. Doubtful.

85. Paloma (La) de Toledo. Osuna (Cat. B. N. No. 2490). *Dif.* XXIX, Huesca, 1634. *Acad.* X.

86. *Paraíso (El) de Laura*. Holland. Medel: anon. Doubtful. *Com. inéd.*

87. Pastoral (Un) albergue. Duran (Cat. B. N. No. 2526) *Com. inéd.* Madrid, 1873.

88. Pastoral (La) de Jacinto. Cat. B. N. No. 2527, v. Alphabetical list.

89. Perdida (La) honrosa. Duran (Cat. B. N. No. 2575). It is *Los Caballeros de San Juan*, published in *Academy*, XII.

90. Pérdidas (Las) del que juega. Osuna (Cat. B. N. No. 2576). Holland. (Medel).

91. Peribañez. (P². El Comendador de Ocaña) Parte IV. Holland.

— Perro (El) del Hortelano: see *Amar por ver amar*.

— Persecuciones de David: see *David perseguido*.

92. Pleyto (El) por la Honra ó el Valor de Fernandito. Osuna (Cat. B. N. No. 2644). *Doce Comedias de Lope y otros*, Barcelona, 1630. S., J.R.C.

93. Porfía (La) hasta el Temor. (Cat. B. N. No. 2674) (120). S. (ancient) at Parma.

94. Prados (Los) de Leon. J.R.C. Parte XVI.

95. Quien ama no haga Fieros. Osuna (Cat. B. N. No. 2797). XVIII.

96. Quien bien ama tarde olvida. Osuna (Cat. B. N. No. 2798). Parte XXIV, Zaragoza, 1630.

97. Ramírez (Los) de Arellano. (Cat. B. N. No. 2824.) XXIV, Zaragoza, 1641.

98. Rey (El) por Trueque. Duran (Cat. B. N. No. 2912). Inedited.

99. Reyna (La) Doña Maria. Academy, VIII.
100. Robo (El) de Dina. (Cat. B. N. No. 2924.); XXIII. Academy, III.
101. Rosario (El) de los Hijos de Maria. Osuna (Cat. B. N. No. 2941).
102. Ruysenor (El) de Sevilla. Duran (Cat. B. N. No. 2948). Parma. P². XVII.
103. San Agustin (El divino Africano). Duran (Cat. B. N. No. 3004). P². XVIII.
104. San Isidro Labrador de Madrid. (Cat. B. N. No. 3013.) MS. No. 3013. (No. 545²) entitled *San Isidro Labrador de Madrid, y Victoria de las Navas de Tolosa* is an entirely different play.
105. San Julian de Alcalá de Henares, ó el Saber por no saber. (La Vida de San Julian de Alcalá). Osuna (Cat. B. N. No. 3018). XXII. Academy, V.
106. San Pablo, Vaso de Eleccion. Rayon. (Medel). Academy, III.
107. *Santa Casilda*. Osuna (Cat. B. N. No. 3029). Medel. Santa Teresa de Jesus. v. La Madre Teresa de Jesus.
108. Santiago el Verde. Brit. Museum. Osuna, copy (Cat. B. N. No. 3037). XIII.
109. Santo Niño (El) de la Guardia. Segundo Cristo. Duran (Cat. B. N. No. 3041): it has a *censura*, dated Malaga, January 7, 1638. VIII (*El Niño inocente de la Guardia*).
110. Secretario (El) de si mismo. Osuna (Cat. B. N. No. 3057): Acts I and II only). P². VI.
111. Serrana (La) del Tormes. — J.R.C. Parte XVI.
112. Si no vieran las Mugerres. Osuna (Cat. B. N. No. 3106). *Pega del Parnaso. Obras Sueltas*. X.
113. Suerte (La) de los Reyes, ó los Carboneros. Duran (Cat. B. N. No. 3192 : Act I wanting).
114. Terceros (Los) de San Francisco (La Tercera Orden de San Francisco). Duran (Cat. B. N. No. 3227). Academy, V.

115. *Toledano (El) y Celoso vengado*. Osuna (Cat. B. N. No. 3270). Parma (?), v. List.
116. *Trabajos (Los) de Jacob*. (Sueños hay que Verdad son.) (Cat. B. N. No. 3294.); J.R.C. (Parte XXII, Madrid, 1635).
117. *Valiente (El) Juan de Heredia*. Osuna (Cat. B. N. No. 3399). S., J.R.C.
- Valor (El) de Fernandito*. v. *El Pleyto por la Honra*.
118. *Valor (El) de Malta*. Duran (Cat. B. N. No. 3409). Holland. Academy, XII.
119. *Vargas (Los) de Castilla*. (Cat. B. N. No. 3422) (i. e. No. 420 (6th)). Parte XXVII, *extravagante*; Academy, X.
120. *Ver y no creer*. (Cat. B. N. No. 3464) (anon.) with original *aprobaciones* of Dr. Luis Navarro (Zaragoza. August 25, 1619 and Thomas Gracian Dantisco, Oct. 16, 1619).
- ⊙. *Verdadero Amante (El)*. Quoted by Salvá. Parte XIV.
121. *Vida (La) de San Pedro Nolasco*. (Cat. B. N. No. 3479.); Academy, V.
122. *Vida y Muerte de Santa Teresa de Jesus*. Osuna (Cat. B. N. No. 3489). v. *La Madre Teresa de Jesus*; and Alphabetical list.
123. *Villana (La) de Getafe*. Holland. Parte XIV.
124. *Viuda (La) Valenciana*. (Cat. B. N. No. 3525.); P. XIV¹.

SUMMARY OF INEDITED MANUSCRIPTS

[Among these are included plays known only through the Catalogues of Medel and Huerta.]

1. *Alcayde (El) de Madrid*. — (Medel); Osuna, Cat. B. N. No. 74; Rocamora, No. 229.

1. At this point Chorley inserts a Table of Manuscript *Comedias* in the Library formerly belonging to D. Agustin Duran, according to the *Inventario* published in 1865 by Juan Eugenio Hartzenbusch. I omit it, as all of Duran's MSS. are now in the Biblioteca Nacional. See above, pp. 74-89.

2. Alexandro el segundo, César el primer Traidor. — Cat. B.N. No. 97.
3. Amar por Burla. — (Medel); H.; Parma; Osuna, Cat. B.N. No. 123; Rocamora, No. 243.
4. Antonio Roca. — H.; Holland; Osuna, Cat. B. N. No. 220.
5. Arminda celosa. — H.; Duran, Cat. B. N. No. 252.
6. Casamiento (El) por Cristo. — H.; Osuna, Cat. B. N. No. 527; Rocamora, No. 379. Doubtful.
7. Corona (La) de Ungria. — Copy, Bib. Nac. Cat. No. 716.
8. Del Monte sale quien el Monte quema. — M.; H.; MS. autog. Osuna, dated October 20, 1627. Cat. B. N. No. 848; Rocamora, No. 461.
9. Devocion (La) del Rosario. — Copy, Duran, Cat. B. N. No. 899.
10. Discordia (La) en los Casados. — H. (anon.); MS. autog. (Osuna), Cat. B. N. No. 933, dated Madrid, Aug. 2, 1611; Rocamora, No. 488. Said to be printed anonymously.
11. Divina (La) Vencedora. — MS. copy dated 1624 of Acts I and II at Parma. (See Restori, p. 21); copy of Act III (Duran), Bib. Nac. Cat. No. 947.
12. Don Gil de la Mancha. — Cat. B. N. No. 983. Very doubtful.
13. Fray Diablo. — Copy; Cat. B. N. No. 1324.
14. Gran Capitan (El). — Cat. B. N. No. 1408. Medel ascribes it to Lope. Doubtful.
15. Loco (El) por Fuerza. — M.; H.; Cat. B. N. No. 1900.
16. Lo que pasa en una Tarde. — Autograph (Osuna), dated November 22, 1617; Cat. B. N. No. 1772. Rocamora, No. 749. Inedited?
17. Mayor (La) Corona. — M.; H.; Cat. B. N. No. 2080; Rocamora, No. 818.
18. Mayor (La) Dicha en el Monte. — H.; Osuna, Cat. B.N. No. 2084; Rocamora, No. 820.

EXACT AUTOGRAPHS OF LOPE DE VEGA¹ COMEDIES

[The pieces marked (Om), though written before 1618, are omitted from the *Program* list of that date.]

 	
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19. Mayor (La) Hazaña de Alexandro Magno. — H.; Osuna, Cat. B. N. No. 2087; Rocamora, No. 823.
20. Mejor (La) Enamorada. la Magdalena. — M.; H.; Osuna, Cat. B. N. No. 2120; see also No. 3979.
21. Orden (La) de la Redencion y Virgen de los Remedios. MS. copy (Holland); doubtful.
22. Paraíso (El) de Laura y Florestas de Amor. — Copy (Holland), dated 1680; doubtful.
23. Perdidas (Las) del que juega. — M. (anon.); H.; copy (Osuna), Cat. B. N. No. 2576, and Holland.
24. Poder (El) en el Discreto. — Autograph (Osuna), dated Madrid, May 8, 1623; Cat. B. N. No. 2649; Rocamora, No. 1045.
25. Rey (El) por Semejanza. — Cat. B. N. No. 2911. Very doubtful.
26. Rey (El) por Trueque. — Copy, Duran, Cat. B. N. No. 2912.
27. San Martin. — P².; Medel. There is a MS. in the Bib. Nac. Cat. No. 545 (cited as No. 4), which may possibly be Lope's *San Martin*. It bears the title: *El glorioso San Martin*.
28. Santa Casilda. — H.; Osuna, Cat. B. N. No. 3029. Doubtful.
29. Suerte (La) de los Reyes, ó los Carboneros. Copy (Duran) of the last two Acts. Cat. B. N. No. 3192.
30. Toledano (El) y Celoso vengado. — Osuna, Cat. B. N. No. 3270; Rocamora, No. 1285, gives it as *El Toledano vengado*, under which title it is cited by Huerta.
31. Valiente (El) Juan de Heredia. — H.; copy (Osuna), Cat. B. N. No. 3399; Rocamora, No. 1399. Chorley possessed a *suelta* of this play.

NOTE ON THE LISTS OF PLAYS PUBLISHED BY LOPE DE VEGA IN

« EL PEREGRINO EN SU PATRIA »

Princeps: Sevilla, Clemente Hidalgo, 1604. 4°. (H. A. R.)

[The *Aprovacion* was given at Valladolid on November 25, 1603 : the dedication was signed by Lope at Seville on December 31, 1603.]

Second Edition : Madrid, 1604. 12 mo.

Third Edition : Barcelona, Cormellas, 1604. 4to.

Fourth Edition : Barcelona, Cormellas, 1605. 8vo.

Fifth Edition : Bruselas, 1608. 12 mo. (H. A. R.)

Sixth Edition : Madrid, Viuda de Alonso Martin, 1618, 8vo. (H. A. R.)

Seventh Edition : Madrid, Martínez Abad, 1773. 4to.

Eighth Edition : Vol. V. of *Obras sueltas*, Madrid, Sancha, 1776.

In the Prologue to this book the poet says : « Para mi lo son [enemigos] los que con mi nombre imprimen ajenas obras. Agora han salido algunas Comedias, que, *impresas en Castilla*, dicen que en Lisboa » [alluding, apparently to the volume entitled *Seis Comedias de Lope y otros*. Lisboa, 1603, but which were also printed in Madrid in the same year. It is probable, as Lope says, that the book was really never actually printed in Lisboa], « y assi quiero advertir á los que leen mis escritos con aficion... que no crean que aquellas son mis comedias, aunque tengan mi nombre : y para que las conozcan, me ha parecido acertado poner aqui los suyos [¿ títulos] porque se conozcan », etc. Upon this follows a list (P.) of 219 titles : to which was added afterwards in the Sixth Edition of 1618, a supplementary list (P².) of 208 more, making a total of 427 which Lope recognized as his own.

Until La Barrera, in revising the present Catalogue, called attention to the edition of 1618 — which, as he stated afterwards in his *Catálogo general* (Madrid, 1860, p. 423), « el propio Lope repitió » — the supplementary list was only known from its

1. Lope received the first privilege and license of the king to print his *Peregrino* for ten years, on December 6, 1603. In the edition of 1618 we read

being included in the Madrid edition of 1733 : and it was erroneously supposed to have been published for the first time almost a hundred years after the poet's death, its authority was ranked below that of the original list. It should be noted that Cerdá y Rico, when publishing the fifth volume of the *Obras sueltas de Lope* in 1776, cited the editions of 1604, 1605, 1608 and 1733 as the First, Second, Third and Fourth Editions respectively; and, so far as I am aware, until La Barrera drew up the above list, in no other work was there any description of the *princeps* of Sevilla (1604), or of the more important 1618 edition of Madrid. We are indebted to him for restoring to the supplementary list the authority which it lacked so long as it was not proved to have been published during Lope's lifetime and — so La Barrera implies — with his revision.

Thus we now have two authentic lists of *comedias* written by Lope — 219 previous to the year 1604, and 208 others previous to the year 1618¹. But neither list includes the titles of all the pieces which he had written up to these dates respectively. As to the original list, in the very Prologue which contains it, Lope resumes his remarks after giving the list, and speaks of 230 *comedias* — instead of 219 actually in the list — « *sin muchas de que no me acuerdo.* » And at the same point, in the Prologue to the edition of 1618, where the titles amount to 427, he speaks — not of this number, but — of 462.

that he received the privilege « for another four years », on December 17, 1614. As the « fee de erratas » of this latter edition is dated February 13, 1618, it is probable that Lope may have had a hand in making up this supplementary list. On the other hand, as this edition was printed at the expense of Lope's friend, Alonso Perez, it may be due to the latter. In any event, it was doubtless inserted with Lope's knowledge and sanction. [H.A.R.]

1. It may be well to observe that in the edition of 1618, the list of 1604 was simply repeated, line for line, and 113 titles were added. The additional list was not drawn up very carefully, moreover, as a number of titles are repeated from the first list. [H.A.R.]

(1) But even the latter number does not reach the total of *comedias* which he had composed as far back as 1609 : for, in the *Arte nuevo de hacer comedias*, published in that year, he says that he had already written 483 *comedias*.

(2) Nor does it greatly exceed *half* the number of those which he had actually written up to 1618 : for in the Prologue to *Parte XI* of his *Comedias*, the *Aprobacion* to which is dated February 1618, he says that the number had already reached 800. [See *Life of Lope*, p. 269.]

There are a number of plays, even among those that have been preserved, which, as they do not contain any *figura del donayre*, were probably written before the end of the sixteenth century, though not cited in the 1603 list :

El Desposorio encubierto. Parte XIII, 1620.

El Exemplo de Casadas. *Flor de Comedias*, V, 1616.

Las famosas Asturianas. Parte XVIII, 1623.

La Imperial de Oton. Parte VIII, 1617.

El Casamiento en la Muerte. (P².) Parte I, 1604.

Lo fingido Verdadero. (P². El mejor Representante.) Parte XVI, 1621.

La Amistad pagada. Parte I, 1604.

El Niño inocente de la Guardia. (P².) Parte VIII, 1617¹.

Whatever may have been the cause of the difference between the lists and the Prologues, and of the deficiencies of the lists as regards the actual number of Lope's works prior to 1618 — whether due to the author's own carelessness or neglect on the part of the printers — it is certain that no exclusive authority can be ascribed to these lists. It is absurd to quote them — unless supported by other reasons — as justification for rejecting any piece attributed to Lope. We are not entitled to deprive him

1. At this point Chorley had cited a number of plays as lacking in the List of 1618. With one or two exceptions, however, the plays mentioned are all in this list.

of a play merely because he does not quote it in the *Peregrino* lists. Nevertheless La Barrera has done this more than once, as will appear from the appended list of Titles.

ORIGINAL LIST (1603) OF THE « PEREGRINO » ARRANGED IN
ALPHABETICAL ORDER

Plays marked ⊙ have no *figura del donayre*¹ :

A

1. Abderite (La).
2. Abindarraez y Narvaes. (Parte XIII. El Remedio en la Desdicha.)
3. Adonis y Venus. Parte XVI.
4. Africano cruel (El).
5. Alcayde (El) de Madrid. Medel ; MS. (Osuna).
6. Alfonso el afortunado.
7. Amantes (Los) sin Amor.
8. Amatilde (La).
9. Amazonas (Las). (Parte XVI. Las Mugerres sin Hombres.)
10. Amigo (El) por Fuerza. Parte IV.
11. Amor constante (El).
12. Amor desatinado (El).
13. Amores (Los) de Narciso.
- ⊙ 14. Angelica en el Catay. Parte VIII.
15. Antonio Roca. Medel ; MS. Osuna.
16. Arenal (El) de Sevilla. Parte XVI.
- ⊙ 17. Argel fingido (El). Parte VIII. Copy (Brit. Mus.).

1. The *figura del donayre* was first introduced by Lope in *La Francesilla*, which, as appears from the Dedication (Parte XIII), was written before 1602.

B

- 18. Bárbara (La) del Cielo. Medel. anon.
- 19. Barbaro gallardo (El).
- 20. Basilea (La).
- ⊙ 21. Batalla naval (La). (Parte XV. La Santa Liga.)
- 22. Belardo furioso.
- 23. Bella Gitana (La).
- ⊙ 24. Bella mal maridada (La). Parte II.
- ⊙ 25. Benavides (Los).
- 26. Biedmas (Los).
- 27. Bosque amoroso (El).
- 28. Buen Agradecimiento (El).
- 29. Burlas de Amor.

C

- ⊙ 30. Caballero (El) de Yllescas. Parte XIV.
- 31. Caballero (El) del Milagro. Parte XIV. [This has more than one *figura del donayre*.]
- 32. Caballero mudo (El).
- 33. Cadena (La).
- ⊙ 34. Campana (La) de Aragon. Parte XVIII.
- 35. Capitan (El) Juan de Urbina. (Contienda de Garcia de Paredes y el Capitan Juan de Urbina.)
- 36. Casamiento (El) dos veces.
- 37. Catalan valeroso (El) (? Parte II. El gallardo Catalan.)
- 38. Cautivos (Los). (? Parte XXV. Los Cautivos de Argel.)
- 39. Cegries y Bencerrages. (Parte XXIII. La Embidia de la Nobleza.)
- 40. Cerco (El) de Madrid.
- 41. Cerco (El) de Oran.
- 42. Cerco (El) de Toledo. Medel. anon.
- 43. Chabes (Los) de Villalba. Parte X.

44. Circe Angelica (La).
 45. Ciruxano (El).
 46. Comendadores (Los). (? Parte II. Los Comendadores de Cordoba.)
 47. Competencia engañada (La).
 48. Conde (El) de Yrlos.
 49. Conde (El) D. Thomas.
 ⊙ 50. Condesa (La). (? Parte II. La Condesa Matilde.)
 51. Conquista (La) del Andaluzia.
 52. Conquista (La) de Tremezen.
 ⊙ 53. Corona (La) merecida. Parte XIV. Autog. (Astorga),
 1603.
 54. Cortesano (El) en su Aldea.
 ⊙ 55. Cuerdo Loco (El). Parte XIV. Autog. (Holland.)
 1602.

D

56. Dama desagraviada (La).
 57. Dama estudiante (La).
 58. Degollado fingido (El).
 59. Desdichado (El).
 ⊙ 60. Despeñado (El). (? Parte VII. El Principe despeñado.)
 ⊙ 61. Difunta (La) Pleyteada. [Chorley takes this to be the piece ascribed to Rojas in *Escog.* XX, in which work there is no *gracioso*.]
 62. Divina (La) Vencedora. MS. Duran.
 ⊙ 63. Domine Lucas (El). Parte XVII. [Chorley doubts whether the character of Decio can be called a *gracioso*.]
 64. Duque (El) de Alba en Paris.

E

65. Embidia (La) y la Privanza.

- ⊙ 66. Embustes (Los) de Fabia. Parte XXV.
- ⊙ 67. Enemigo (El) engañado. S. J. R. C; Duran; *Dif. XXXII.*
- 68. Engaño (El) en la Verdad. S. (J. R. C; Osuna; Duran).
- ⊙ 69. Enredos (Los) de Celauro. Parte IV. Los Embustes de Celauro.
- ⊙ 70. Esclavo (El) de Roma. Parte VIII.
- 71. Esclavo (El) por su Gusto.
- 72. Esclavos (Los) libres. Parte XIII.
- ⊙ 73. Escolastica (La) celosa. Parte I.
- 74. Espiritu (El) fingido.

F

- 75. Faxardos (Los), [This may be the play in Parte VII, *El primer Faxardo*, which has no *figura del donayre*.]
- ⊙ 76. Favor (El) agradecido. Parte XV. Autog. (?) Duran, 1593.
- ⊙ 77. Fe (La) rompida. Parte IV.
- ⊙ 78. Ferias (Las) de Madrid. Parte II.
- 79. Firmeza (La) de Leonarda.
- ⊙ 80. Francesilla (La). Parte XIII.
- 81. Fray Martin de Valencia.
- 82. Fregosos y Adornos.
- ⊙ 83. Fuerza lastimosa (La). Parte II.

G

- 84. Galan (El) agradecido.
- 85. Galan (El) escarmentado.
- ⊙ 86. Galiana (La). (Parte XXIII (?) Los Palacios de Galiana.)
- ⊙ 87. Gallarda (La) Toledana. Parte XIV.
- 88. Gallardas (Las) Macedonias.

89. Ganso (El) de Oro.
⊙ 90. Garcilaso de la Vega. (Hechos de Garcilaso de la Vega
or Parte I, El Cerco de Santa Fe.)
91. Ginobesa (La).
92. Gobernadora (La).
93. Gran (La) Pintora.
94. Grao (El) de Valencia.
95. Guelfos y Gibelinos.
96. Guerras civiles (Las).
97. Guzmanes (Los) de Toral.

H

- ⊙ 98. Hermosura (La) de Alfreda. Parte IX.
99. Hero y Leandro.
⊙ 100. Hijo (El) de Reduan. Parte I.
101. Hijo (El) de si mismo.
102. Hijo (El) venturoso.
⊙ 103. Horacios (Los). Parte XVIII. El honrado Hermano.

I

104. Imperial Toledo (La).
105. Inclination (La) natural.
106. Infanta (La) desesperada.
107. Infanta (La) Labradora.
108. Ingratitud (La) vengada. Parte XIV.
109. Ingrato (El) arrepentido. Parte XV.

J

- ⊙ 110. Jacintos (Los). Parte XVIII. La Pastoral de Jacinto.
111. Jardin (El) de Falerina.
⊙ 112. Jorge Toledano. Parte XVII.
113. Jueces (Los) de Ferrara.

L

- ⊙ 114. Lacayo (El) fingido. Gongora-Lope.
- ⊙ 115. Laura perseguida. Parte IV.
- ⊙ 116. Leal (El) Criado. Parte XV. MS. Rubí, 1594.
- ⊙ 117. Locos (Los) de Valencia. Parte XIII.
- ⊙ 118. Locos (Los) por el Cielo. Parte VIII.
- ⊙ 119. Lucinda perseguida. Parte XVII.

M

- ⊙ 120. Maestro (El) de danzar. *Escog. III.*
- 121. Marmol (El) de Felisardo. Parte VI.
- ⊙ 122. Marques (El) de Mantua. Parte XII.
- ⊙ 123. Matico (El). Parte I. Donayres de Matico.
- 124. Matrona (La) constante.
- ⊙ 125. Mayorazgo (El) dudoso. Parte II.
- 126. Medico (El) enamorado.
- 127. Meson (El) de la Corte.
- ⊙ 128. Mocedad (La) de Roldan. Parte XIX.
- ⊙ 129. Molino (El). Parte I.
- 130. Monstruo (El) de Amor.
- 131. Montañesa (La). Medel. Montañesa famosa = La Amistad pagada. Parte I.
- 132. Monteros (Los) de Espinosa.
- 133. Mudable (La).
- 134. Muerte (La) del Maestre.
- 135. Muerto vencedor (El).
- 136. Muertos (Los) vivos. Parte XVII.
- 137. Muza furioso.

N

- ⊙ 138. Nacimiento (El)[? Nacimiento de Christo, Parte XXIV. Zaragoza, 1641. It contains *figuras del donayre*.]

- ⊙ 139. Neron cruel. (? Parte XX. Roma abrasada.)
- ⊙ 140. Nuevo (El) Mundo. Parte IV. Nuevo Mundo descubierto por Colon.

O

- 141. Ocasion (La) perdida. Parte II.
- 142. Otomano (El) famoso.

P

- 143. Padres (Los) engañados.
- ⊙ 144. Padrino (El) desposado. Parte II.
- 145. Page (El) de la Reyna.
- 146. Palabra (La) mal cumplida.
- 147. Pastoral (La) de Albania.
- 148. Pastoral (La) de los Zelos.
- 149. Pastoral (La) encantada.
- 150. Pastoral (La) de la Siega.
- 151. Pedro Carbonero. Parte XIV.
- 152. Peraltas (Los).
- 153. Perdicion (La) de España. [La Perdida de España?]
- 154. Peregrina (La).
- ⊙ 155. Perseguido (El). Parte I. Carlos el Perseguido.
- ⊙ 156. Pimentales y Quiñones. Parte XVIII. La Piedad executada.
- ⊙ 157. Pleyto (El) de Inglaterra. Parte XXIII.
- ⊙ 158. Pobreza (La) estimada. Parte XVIII.
- ⊙ 159. Pobrezas (Las) de Reinaldos. Parte VII.
- 160. Ponzella (La) de Francia.
- ⊙ 161. Primer (El) Rey de Castilla. Parte XVII.
- ⊙ 162. Primero (El) Medecis. Parte II. La Quinta de Florencia.
- 163. Principe (El) inocente. [? Medel : El Principe ignorante.]

164. Principe (El) melancolico.
⊙ 165. Principe (El) de Marruecos. [Parte XI. El Bautismo del Principe de Marruecos.]
166. Prision (La) de Muza. [See No. 137.]
⊙ 167. Prision (La) sin Culpa. Parte VIII.
168. Psiques y Cupido.

Q

169. Quinas (Las) de Portugal (? Parte XXII, Zaragoza, 1630. La Lealtad en el Agravio.)

R

170. Rey (El) de Frisia.
⊙ 171. Rey Vamba (El). Parte I. Vida y Muerte del Rey Vamba.
172. Reyna (La) de Lesbos.
173. Reyna (La) loca.
174. Rico (El) avariento.
175. Roberto (El).
176. Romulo y Remo.
177. Roncesvalles.
⊙ 178. Rufian Castrucho (El). Parte IV. El Galan Castrucho.

S

179. Salteador (El) agraviado.
180. San Andres Carmelita.
181. San Julian de Cuenca.
182. San Roque.
183. San Segundo de Avila.
184. San Tirso de España.
185. Saracines y Aliatares.

186. Semiramis (La).
⊙ 187. Serrana (La) del Tormes. Parte XVI. [Cf. the character of Tarreño, *Capigorrón*.]
188. Serrana (La) de la Vera. Parte VII.
189. Sierra (La) de Espadan.
⊙ 190. Sol (El) parado. Parte XVII.
⊙ 191. Soldado (El) Amante. Parte XVII.
192. Suerte (La) de los tres Reyes. (Medel.)
193. Sufrimiento (El) premiado. Parte I.

T

194. Testimonio (El) vengado.
195. Toma (La) de Alora.
196. Tonto (El) del Aldea.
⊙ 197. Torneos (Los) de Aragon. Parte IV.
198. Torneos (Los) de Valencia.
199. Torre (La) de Hercules.
⊙ 200. Traicion (La) bien acertada. Parte I.
201. Tragedia (La) de Aristeia.
⊙ 202. Tres Diamantes (Los). Parte II.
203. Triunfo de la Limosna.
204. Triunfos (Los) de Octaviano.
205. Turco (El) en Viena. (? Cerco de Viena. S.)
⊙ 206. Tyrano (El) castigado. Parte IV.

U

- ⊙ 207. Urson y Valentin. Parte I. Nacimiento de Urson y Valentin.
208. Urson y Valentin. Segunda Parte.

V

209. Valeriana (La).
 210. Vaquero (El) de Moraña. Parte VIII.
 211. Varona (La) Castellana. Parte IX.
 212. Venganza (La) de Gayferos.
 213. Verdadero (El) Amante. Parte XIV.
 214. Viage (El) del Hombre.
 215. Villanesca (La).
 216. Viuda (La) Valenciana. Parte XIV.
 217. Vizcayna (La).

Z

218. Zelos (Los) de Rodamonte. MS. Osuna.
 219. Zelos (Los) satisfechos.

SUPPLEMENTARY LIST (P². 1618) OF THE « PEREGRINO »¹
 ARRANGED IN ALPHABETICAL ORDER

Pieces marked * are repeated here from the first list.

A

1. Albanillo (El). Medel.
 2. Acero (El) de Madrid. Parte XI.
 3. Achaque quieren las Cosas.
 * Africano (El) cruel
 4. Alcalde Mayor (El). Parte XIII.
 5. Alcazar (El) de Consuegra.
 6. Alexandro (La de).
 7. Al passar del Arroyo. Parte XII.
 * Amantes (Los) sin Amor. Parte XIV.
 8. Amigo (El) hasta la Muerte. Parte XI.
 * Amigo (El) por Fuerza. Parte IV.

1. To this List of the *Peregrino* of 1618, I have added more than ninety titles that were omitted in La Barrera's and Chorley's Lists. A leaf seems to have been missing (¶¶ 1) in the copy used by La Barrera.

9. Amistad (La) pagada. Parte I.
- * Amor (El) desatinado.
10. Amor secreto hasta Zelos. Parte XIX.
11. Amor Soldado (El).
12. Animal (El) de Ungria. Parte IX.
13. Anzuelo (El) de Fenisa. Parte VIII.
14. Arauco domado. Parte XX.
15. Arcadia (La). Parte XIII.
16. Arellanos (Los).
17. Arminda celosa. MS. Duran.
18. Asalto (El) de Mastrique. Parte IV.
19. Asturianas (Las). (? Parte XVII. Las famosas Asturianas.)
20. Atalanta (La).
21. Ausente (El) en el Lugar. Parte IX.

B

22. Barlaan y Iosaphat. MS. autog. (Holland), 1611.
23. Batalla (La) del Honor. Parte VI. MS. autog. (Olózaga), 1608.
24. Batuecas (Las). Parte XXIII.
25. Bobo (El) del Colegio. Parte XIV.
26. Boda (La) entre dos Maridos. Parte IV.
27. Brauo (El) Don Manuel. (Don Manuel de Souza ?)
28. Brauo (El) Don Manuel. Segunda Parte.
29. Buena (La) Guarda. MS. autog. (Pidal), 1610.
30. Burgalesa (La) de Lerma. Parte X. MS. (Osuna), 1613.

C

- *⊙ Caballero (El) de Yllescas. Parte XIV.
31. Caballero (El) del Sacramento. Parte XV. MS. autog. (Holland), 1610.
32. Cada uno haze como quien es.

33. Capellan (El) de la Virgen. Parte XVIII.
34. Cardenal (El) de Belen. Parte XIII.
35. Carlos V. en Francia. Parte XIX. MS. autog. 1604.
36. Caruaxales (Los). Parte XIX. (La inocente Sangre.)
37. Casamiento (El) en la Muerte. Parte I.
38. Casta (La) Penelope.
39. Castelvines y Monteses. Parte XXV.
40. Castigo (El) del Discreto. Parte VII.
41. Castigo (El) exemplar.
42. Comendador (El) de Ocaña. Parte IV. (Peribañez y el Comendador de Ocaña.)
43. Conde (El) Fernan Gonçalez. Parte XIX.
- * Conquista (La) del Andaluzia.
44. Conquista (La) de Cortés.
45. Conquista (La) de Tenerife. Parte X. Los Guanches de Tenerife.
46. Con su Pan se lo coma. Parte XVII.
47. Cortesia (La) de España.
48. Cuerdo (El) en su Casa. Parte VI.

D

49. Dama (La) boba. Parte IX. MS. autog. (Osuna), 1613.
50. Dé donde diere.
51. Desconfiado (El). Parte XIII.
52. Desden (El) vengado. MS. autog. (Osuna), 1617.
53. Del mal lo menos. Parte IX.
54. De quando aca nos vino. Parte XXIV.
55. Despertar a quien duerme. Parte VIII.
56. Desposorio (El) encubierto. Parte XIII.
57. Dicha (La) del Forastero. *Escog. III.*
58. Dicha (La) muerto su Dueño.
59. Discreta (La) Enamorada. *Escog. III.*
60. Don Beltran de Aragon. Parte III, *De Lope y otros.*

61. Don Diego de Noche. *Escog. VII.* ascribed to Rojas Zorrilla.
62. Don Juan de Castro. Parte Primera. {
 63. Don Juan de Castro. Parte Segunda. } Parte XIX
64. Don Lope de Cardona. Parte X.
65. Donzella Teodor (La). Parte IX.
66. Doña Ynes de Castro.
67. Duque (El) de Osuna.
68. Duque (El) de Vergança. Parte VIII. (El mas galan Portugues.)
69. Duque (El) de Viseo. Parte VI.
70. Duques (Los) de Saboya.

E

71. Ello dirá. Parte XII.
72. El no esperar a Mañana.
- ⊙* Embustes (Los) de Fabia. Parte XXV.
73. Enemigos (Los) en Casa. Parte XII.
74. Esclava (La) de su Hijo. (El Pastor Soldado.)
75. Espada (La) pretendida.
76. Exemplo (El) de Casadas. (*Flor de Comedias*, Parte V. Alcalá, 1615 ; Barcelona, 1616.)

F

77. Fabula (La) de Perseo. Parte XVI.
- * Fe rompida (La). Parte IV.
78. Firmeza (La) en la Desdicha. Parte XII.
79. Flores (Las) de Don Juan, ó el Rico y Pobre trocados. Parte XII.
80. Fortunas (Las) de Beraldo. [? Belardo.]
81. Fuente Ovejuna. Parte XII.

G

82. Galan (El) de la Menbrilla. Parte X. MS. autog. Brit. Mus. 1615.
83. Galan (El) Mendoza.
84. Gallardo Jacobin (El). [See Alphabetical list.]
85. Ginoves (El) liberal. Parte IV.
86. Godo (El) ilustre.
87. Guia (La) de la Corte.
88. Gran Duque (El) de Moscovia. Parte VII.

H

89. Halcon (El) de Federico. Parte XIII.
90. Hamete (El) de Toledo. Parte IX.
91. Hermano (El) Francisco. [El Rustico del Cielo (?)] Parte XVIII.
92. Hermosa (La) Ester. Parte XV.
93. Hermosura (La) aborrecida. Parte VII.
94. Hidalgos (Los) del Aldea. Parte XII.
95. Hijo (El) del Olmo.
*⊙ Hijo (El) de si mismo.
96. Hijo (El) sin Padre. Parte XXIV, Madrid, 1640 (?).
97. Historia (La) de Tobias. Parte XV.
98. Hombre (El) de bien. Parte VI.
99. Hombre (El) por su Palabra. Parte XX.
100. Honrado Hermano (El). Parte XVIII.
101. Honrado perseguido (El).
102. Humildad (La) y la Soberbia. Parte X.

I

103. Imperio (El) por Fuerza.
104. Imposible mayor (El). (El mayor Imposible. Parte XXV.)

J

- * Jorge Toledano. Parte XVII.
105. Juan de Dios. San Juan de Dios, Parte X.
106. Jueces (Los) de Castilla. [Moreto, in his Parte I. (?)]
107. Juez (El) en su Causa. Parte XXV, and Parte XXIV,
Madrid, 1640.

L

108. Laberinto (El) de Creta. Parte XVI.
109. Lazarillo de Tormes.
110. Libertad (La) vendida.
111. Lo que ay que fiar del Mundo.
112. Lo que passa en una Tarde. MS. autog. (Osuna),
1617.
113. Lo que pueden Celos.
114. Locura (La) por la Honra. Parte XI.
115. La Lucrecia.
116. Llegar en Ocasion. Parte VI.

M

117. Madre (La) Teresa de Jesus. Medel; MS. (Osuna.)
Santa Teresa de Jesus.
118. Magdalena (La). Medel; MS. Gayangos. La mejor Ena-
morada : la Magdalena.
119. Mal casada (La).
120. Martyr (El) de Florencia.
121. Mas vale saber que auer.
122. Mayordomo (El) de la Duquesa de Amalfi. Parte XI.
123. Mejor (El) Moço de España. Parte XX.
124. Mejor (El) Representante. Parte XVI. Lo fingido verda-
dero. San Gines Representante.
125. Melindres (Los) de Belisa. Parte IX.

126. Miente quien jura y ama.
127. Moça Gallega (La).
*⊙ Muerto (El) Vencedor.
128. Mugeres (Las) sin Hombres. Parte XVI.
129. Mugeres y Criados.

N

130. Necedad (La) del Discreto. Parte XXV.
131. Niña (La) de Alcorcon.
132. Niña (La) de Plata. Parte IX.
⊙ 133. Niño (El) inocente. Parte VIII. El Niño inocente de la Guardia.
134. Noche Toledana (La). Parte III, *de Lope y otros*.

O

135. Obediencia (La) laureada. Parte VI. (El primer Carlos de Ungria.)
136. Obras son Amores. Parte XI.
137. Octava (La) Maravilla. Parte X.
138. Oste morena.

P

139. Paces (Las) de los Reyes. Parte VII.
*⊙ Padrino (El) desposado. Parte II.
140. Pedro de Urdemalas. S. Duran. [Las Burlas de Pedro de Urdemalas (?)]
141. Peligro (El) de alabarse.
*⊙ Peraltas (Los).
142. Perro (El) del Hortelano. Parte XI.
143. Piadoso (El) Veneciano. Parte XXIII.
* Pimenteles y Quiñones.
144. Platero (El) del Cielo.

145. Poder (El) vencido. Parte X.
 146. Ponces (Los) de Barcelona. Parte IX.
 147. Porceles (Los) de Murcia. Parte VII.
 148. Postrer Godo (El) de España. Parte VIII and Parte XXV. El ultimo Godo.
 149. Prados (Los) de Leon. Parte XVI.
 150. Premio (El) de la Hermosura. Parte XVI.
 Primer (El) Carlos de Vngria. (It is *La obediencia laureada*, above.)
 151. Primer (El) Christiano.
 152. Principe (El) Carbonero.
 * Principe (El) inocente.
 153. Principe (El) perfeto. Primera Parte. Parte XI.
 154. Principe (El) perfeto. Segunda Parte. Parte XVIII.
 155. Prision (La) de los Bencerrages.
 156. Prudencia (La) vitoriosa.
 157. Prueba (La) de los Amigos. Medel. MS. autog. (Olózaga), 1604.
 158. Prueba (La) de los Ingenios. Parte IX.

Q

159. Quien mas no puede. Parte XVII. MS. autog. (Murray), 1616.
 160. Quinta (La) de Florencia. [This appears to be the same as *El primer Medicis*, Parte II.]

R

161. Ramilletes de Madrid. Parte XI.
 162. Remedio (El) en la Desdicha. Parte XIII.
 * Reyna (La) de Lesbos.
 163. Rey (El) sin Reyno. Parte XX.
 164. Robo (El) de Flora.
 165. Rodulpho y Oton.

166. Roma abrasada. Parte XX.
167. Roque Dinarte.
168. Ruiseñor (El) de Sevilla. Parte XVII.

S

169. San Adrian y Santa Natalia.
170. San Agustin. Parte XVIII. El divino Africano.
171. San Angel Carmelita.
172. San Antonio de Padua.
173. San Isidro de Madrid. Parte VII.
174. San Juan de Dios. (?) Parte X. Juan de Dios y Anton Martin.)
175. San Martin.
176. San Nicolas. San Nicolas de Tolentino (?) Parte XXIV. Zaragoza. 1641.
177. Santiago el Verde. Parte XIII.
178. Santo (El) de Valencia.
179. Santo Negro (El). Parte III, *de Lope y otros* ; El Santo Negro Rosambuco.
180. Santo Tomas de Aquino.
181. Secretario (El) de si mismo. Parte VI.
182. Secreto (El) bien guardado.
183. Sembrar (El) en buena Tierra. Parte X. MS. autog. (Brit. Mus.), 1616.
184. Serafin (El) humano. Parte XIX.
185. Serrana (La) de Burgos. Parte Primera.
186. Serrana (La) de Burgos. Parte Segunda.
187. Servir a Señor discreto. Parte XI.
188. Servir (El) con mala Estrella. Parte VI.
⊙ 189. Siete (Los) Infantes de Lara. Parte XXIV, Zaragoza, 1641. (El Bastardo Mudarra, MS. autog. (Olózaga), 1612.)
190. Sortija (La) del Oluidado (*sic*). Parte XII. La Sortija del Oluido.

T

191. Testigo (El) contra sí. Parte VI.
 * Tirano (El) castigado. Parte IV.
 192. Todo es fácil a quien ama.
 193. Toma (La) de Longo por el Marques de Santa Cruz.
 Parte XXV. (La Vitoria del Marques de Santa Cruz).
 194. Tres (Los) Consejos.
 195. Truhan (El) Napolitano.

V

196. Valiente (El) Cespedes. Parte XX.
 197. Valor (El) de las Mugeres. Parte XVIII.
 198. Vandos (Los) de Sena. Parte XXI.
 *⊙ Vaquero (El) de Moraña. Parte VIII.
 199. Vellochino (El) de Oro. Parte XIX.
 *⊙ Veneno (El) saludable. (It is *El cuerdo loco* of the first list.)
 200. Venganza (La) venturosa. Parte X.
 201. Ventura (La) sin buscalla. Parte XX.
 202. Villana (La) de Getafe. Parte XIV.
 203. Villano (El) en su Rincon. Parte VII.
 204. Virtud, Pobreza y Muger. Parte XX.
 205. Vitoria (La) del Honor. Parte XXI. La Vitoria de la Honra.
 206. Viuda (La), Casada y Doncella. Parte VII.
 207. Vuelta (La) de los Españoles en Flandes.

Z

208. Zelos (Los) sin Ocasión ¹.

1. The list of P₂ in Chorley's Catalogue contained 113 titles; the above list has, therefore, been increased by 95 titles.

SUMMARY OF THE LISTS IN THE *PEREGRINO*.

Of the 219 pieces named in the original list (P) of 1603 (including some which probably exist under other titles, but omitting those which, though noted by Medel, have not reached us) there survive in print or in manuscript.....	103.
Of the 208 pieces named in the supplementary list (P ²) of 1618, there survive in print or in manuscript.....	150.
	253.
Of the 427 pieces named in the two lists, there are inedited or lost.....	174.
	427.

NOTE ON THE COMEDIAS WHICH CONTAIN NO *FIGURA DEL DONAYRE*.

The poet first introduced the *figura del donayre* in *La Francesilla* (Parte XIII). This play, as he tells us in the dedication, was written before 1602, and perhaps even before the end of the sixteenth century. The character was received with so much applause that it subsequently became almost indispensable. Of the *comedias* played from the first third of the seventeenth century till the downfall of the National Theatre, none is without this rôle; and it is practically certain that not only Lope, but also all the dramatists of his time, introduced the *figura del donayre* into the *comedias* which were written after *La Francesilla*. Thus, speaking generally, we may presume (with a high degree of probability) that the *comedias* (by Lope or others) in which this character is absent date from before the year 1602. As appears from the foregoing list of the *comedias* by Lope, issued in his Special Collection, there are at least 72 without a *gracioso*; and of these we may assign the majority (if not the whole) to his first period — the closing decade of the sixteenth century.

The *comedias* of this class — the titles of which are given in

the original list of the *Peregrino* — do not include all those in print, and hence it may be conjectured that they precede *La Franciscilla* in point of time. In the Special Collection of Lope's *Comedias*, for example, we find the following — all without a *figura del donayre* — and their style and construction are not characteristic of Lope in his maturity :

Amistad pagada (La). Parte I. 1604.

Casamiento (El) en la Muerte. P². Parte I.

Desposorio (El) encubierto. P². Parte XIII. 1620.

Exemplo (El) de las Casadas. P². *Flor de Comedias*, Parte V. 1616.

Famosas (Las) Asturianas. P². Parte XVIII, 1623.

Fingido (Lo) verdadero. P². El mejor Representante, Parte XVI, 1621.

Niño (El) inocente. P². Parte VIII¹.

It is not, however, to be understood that Lope, after inventing the *gracioso*, introduced this character into all his subsequent pieces. Proof to the contrary is afforded by *El Bastardo Mudarra*, which exists in an autograph dated 1612, and has no *figura del donayre*. And I imagine that in other plays which Lope wrote towards the beginning of the seventeenth century — plays on historical subjects, and the plays which he called *tragicomedias* — the not unfrequent omission of the comic personage is deliberate. Perhaps among this class were :

Las famosas Asturianas.

La Imperial de Oton.

Lo Fingido verdadero.

Moreover, it should be observed that even when *graciosos* are introduced into plays of this kind, Lope presents these characters most discreetly. He never allows them to degenerate into impertinence, as did the other dramatists of his period in their

1. The comedia *La Lealtad en la Traycion* has no *figura del donayre*, though the MS. noted by Hartzenbusch and La Barrera (see *ante*, p. 81) is said to be dated 1617. But there may be some mistake as to the year.

serious plays : and as Calderon, and his contemporaries, did in still greater measure. As examples of Lope's fine judgment in this matter, take the *comedias* entitled :

El Conde Fernan Gonzalez, Parte XIX, and, Las Batuecas Parte XXIII.

Here the jests are few in number, and are allotted to plebeians. His good taste is further illustrated by his assignment of comic passages to the servants in such pieces as

Las Cuentas del Gran Capitan and La Inocente Sangre.

In the following plays, which have no comic rôle, there were probably special reasons for its omission :

El Premio de la Hermosura, Parte XVI. We learn from the dedication that this piece was written — not for the public theatre, but — by command of the Queen (Philip III's wife, Doña Margarita of Austria) who died in 1611. It was destined to be played in the Palace before the royal family and court, and we are expressly informed — «*que la traza fue de las damas* ». It would appear that this *comedia* was written very shortly before 1611, for the dedication implies that the Infantes acted in the play.

Dios hace Reyes, Parte XXIII. The author inaugurated the Alcázar Theatre¹ (Casiano Pellicer, I, p. 161) with this play on July 28, 1621, the *corrales* having been closed from March 31 on account of Philip III's death. Pellicer adds : « the representation was such that there was no dancing in it. » This was probably due to the fact that the period of mourning was not yet over; and for the same reason, it may be presumed that Lope purposely refrained from presenting a *gracioso* in a play written for the occasion. [J. R. C.]

1. There is a slight mistake here : there was no Alcázar Theatre in Madrid. Alcázar is a mis-reading for Alcaraz [Diego Lopez de], the name of the *autor de comedia* whose theatrical company gave the first representation when the theatres were again opened at Madrid. See my *Spanish Stage*, p. 229, and note 4.

CATALOGUE OF LOPE DE VEGA'S COMEDIAS IN ALPHABETICAL ORDER

For the convenience of readers who may wish to have a conspectus of the plays ascribed to Lope de Vega, the following alphabetical list of titles has been drawn up. In cases where the ascription is admittedly mistaken, the fact is noted, and the name of the real author has been given when it was possible to do so. Appended is the key to the abbreviations used in this table.

Abbreviations.

Acad. = Obras de Lope de Vega, publicadas por la Real Academia Española. Madrid, 1890 -to date. Thirteen volumes, edited by D. Marcelino Menéndez y Pelayo.

—Arl. Brit. Mus. = Collection of the Earl of Arlington, now in the Brit. Mus.

Bib. Nac. = Biblioteca Nacional, Madrid.

Brit. Mus. = British Museum.

Cat. B. N. = Catálogo de las Piezas de Teatro que se conservan en el Departamento de Manuscritos en la Bib. Nac. Por A. Paz y Mélia. Madrid, 1899.

Com. inéd. 1873 = Comedias inéditas de Frey Lope Felix de Vega Carpio. Tomo primero (y único) Madrid, Rivadeneyra, 1873. [Colección de Libros Españoles raros ó curiosos. Tomo sexto.] It contains four plays.

Dif. = Comedias de Diferentes (or Varios) Autores. La Barrera, *Catálogo*, pp. 683 and foll.

Duran. = Formerly in Agustin Duran's collection (now in the Bib. Nac.).

Escog. = Comedias escogidas de los mejores Ingenios de España (1652-1704), forty-eight volumes. The contents of these volumes are given in Schack, *Geschichte*, Vol. III, pp. 523-544; and in La Barrera, *Catálogo*, pp. 687-705.

Fajardo = MS. Index of Comedias by Juan Isidro Fajardo : M. 53 in Bib. Nac.

Gayangos = In Pascual de Gayangos's collection, now in the Bib. Nac.

GL. 1617 = Cuatro Comedias famosas de D. Luis de Góngora y Lope de Vega, recopiladas por Antonio Sanchez. Madrid, 1617.

H. = Noted in the catalogue of Vicente García de la Huerta (1785); when followed by a roman numeral — the Comedias Escogidas de Lope de Vega, edited by Juan Eugenio Hartzenbusch.

- H. A. R. = In Hugo Albert Rennert's collection.
 Holland. In the possession of Lord Holland.
 Hoz y Mota. Juan de la Hoz y Mota.
 J. R. C. In John Rutter Chorley's collection.
 M. Noted in the catalogue of Medel del Castillo (1735).
 Mes. Rom. Mesonero Romanos, Vols. XLV and XLVII of the Biblioteca de Autores Españoles.
 Mod. Lang. Rev. Modern Language Review. Articles by H. A. Rennert.
 MS. aut. Autograph manuscript.
 MS. copy Copy of original manuscript.
 Obr. suelt. = Colección de las Obras sueltas, así en Prosa como en Verso de Frey Lope Felix de Vega Carpio. Madrid, Sancha. 1776-79. 21 vols.
 Osuna Formerly in the Duke of Osuna's Library (now in the Bib. Nac.).
 P and P² The Lists of Lope's *comedias* contained in the Prologue to *El Peregrino en su Patria*, in the edition of 1604 and 1618 respectively.
 Parma In the Biblioteca Palatina at Parma [A. Restori, *Una Collezione di Commedie di Lope de Vega*, Livorno, 1891].
 Restori Prof. Restori's reviews of the Academy's edition of Lope in the *Zeitschrift*.
 Rocamora = Catálogo abreviado de los Manuscritos de la Biblioteca del Excmo. Señor Duque de Osuna é Infantado, por Don José Maria Rocamora. Madrid, 1888.
 S. = *Suelta*.
 Vega del P. = Vega del Parnaso. Por el Fenix de España, Frey Lope Felix de Vega Carpio. Madrid, 1637.
 Zft. = *Zeitschrift für romanische Philologie*, particularly the articles by Prof. Restori.
 The Roman numerals refer to the large collection of Lope's *Comedias*, consisting of twenty-five Parts, which are described in the text (see pp. 10-34), and which appeared between 1604 and 1641.
 *An asterisk indicates that nothing is known of the play except that it is mentioned in the works indicated by the letters that follow.

A

Abanillo (El). — P²: M.; H.; MS. copy (Parma). *El Abanillo* was represented before the King by the company of Antonio de

Prado in February, 1623. v. *Mod. Lang. Review* (1907), p. 331.

*Abderite (La). — P. v. *Zfjt.* XXIII, p. 151. V. *Suelta de Pebas*

*Abindarraez y Narvaez. — P. (See *El Remedio en la Desdicha*.)

*Abraham. — *Comedia* attributed to Lope in a list of plays in the possession of Juan Jeronimo Almella in 1628. *Bulletin Hispanique* (1906), 376. v. Restori. *Un Elenco de Comedias de 1628*. Torino, 1912, p. 830.

Acero (El) de Madrid. — P².; XI; II., I., 365. MS. copy (Parma). This is the First Part only. On the source of this play v. *Zfjt. für franz. Sprache u. Litt.* (1898), vol. XXII, pp. 190-229. The opening scene is imitated by Moreto, in *De fuera vendrá*.

Acertar errando. — MS. copy (*Cat. B. N.* No. 420); Parma. S. (J. R. C.). According to Schack (*Nachträge*, p. 40), it is the same as *El Embajador fingido*, printed for the first time at Lisbon or Seville, about 1603. [Schack says that he has grounds for presuming the existence of such a volume: no Spanish bibliographer, however, has ever seen it or mentioned it.] And while we read the same statement in the *Cat. B. N.* No. 420, this is mere conjecture. It is not in the *Seis Comedias de Lope de Vega Carpio*, Lisboa, Pedro Crasbeeck, 1603, nor in the Madrid issue of the same year. See La Barrera, *Catálogo*, p. 679, and *Life of Lope de Vega*, p. 157, n. Chorley thinks that Schack is mistaken, and that this play is later than *La Francesilla*. He bases his opinion on the maturity of the style and on the fact that a *figura del donayre* is introduced in the person of Tarquino. He points to *Acertar errando* as a play which alone suffices to refute the assertion that the Spanish drama is weak in the drawing of character; and notes that the expedient employed by Aurora to get speech with Carlos is appropriated by Calderon in *El mayor Encanto Amor*. Invention apart, Chorley ranks Lope's play much above Calderon's performance, and bestows warm praise on the First Scene of the Second Act. The *suelta* ends thus:

Carles. Y ya que se acaba, senado,
el Embaxador fingido.

Aurora. Y aqui el Acertar errando.

The play held the stage for many years and was represented by Adrian Lopez on January 6, 1653.

*Achaque quieren las Cosas. — P².; M.

Achaques de Leonor. — Mes. Rom. Doubtful. [Mesonero Romanos gives this title as *Achaques de Honor*.]

Adonis y Venus. — P.; M.; XVI; H., IV., 417; *Acad.* VI., also called simply *El Adonis*: see *Life of Lope*, p. 290. According to the dedication this is a *Fiesta real*. Frondoso, the *pastor gracioso*, is a *simple*, but not a true *figura del donayre*. v. *Zift*, XXIII, p. 434, and foll.

Adultera penitente (La). — S. (Gayangos). Doubtful. Medel mentions an *Adultera Penitente*, and there is an *auto* by Lope (MS.) in the Osuna collection, entitled *La Adultera perdonada*. [This *auto* is now printed in *Acad.* III. The *comedia* is probably by *tres ingenios*: Moreto, Matos and Cancer. See *Cat.* B. N. No. 50. It is printed in *Escog.* IX.] In my copy of the *suelta* of this play (Madrid, Antonio Sanz, 1738), it is ascribed to the three *ingenios* just mentioned.

Adversa Fortuna (La) de D: Bernardo de Cabrera. — H.

In *Doce Comedias de Lope de Vega y otros autores*, Huesca, 1634, where it is ascribed to Lope, but La Barrera queries whether it may not be Mescua's (*Cat.* p. 683). According to Duran the author of this play uses the pseudonym *Lisardo*; so, too, in *Arminda celosa*. [*Lisardo* is the pseudonym of Luis de Vargas Manrique, a brother of the Condesa de Siruela, D^a. Isabel Manrique de Vargas; he was a friend of Lope, and wrote plays, as is well known. He wrote *comedias* in Madrid in 1585 (?) for Mateo de Salcedo. v. *Life of Lope*, p. 29; Bonilla, *Anales*, p. 151].

Adversa Fortuna (La) del Infante D. Fernando de Portugal. — H. Osuna. Tom. 132. ff. 95. La Barrera says the story is the same as Calderon's *El Principe constante*. Fajardo states that this

comedia is contained in : *Comedias de Lope de Vega Carpio y otros Autores*, Sevilla (?). La Barrera, *Catálogo*, p. 683. Very doubtful.

*Africano (El) cruel. — P. ; P².

Agraviado (El) leal. — (See *La Firmeza en la Desdicha*.)

Agravio (El) dichoso. — This is the alternative title of *La Locura por la Honra*, Parte 11.

Alcaide (El) de Madrid. — P. ; M. ; H. (anon.); MS. copy (Osuna), *Cat. B. N.* No. 74. Rocamora, No. 229. In the opinion of Menéndez y Pelayo it is doubtful whether the Osuna MS. is identical with the *comedia* cited in Lope's list. *Acad. A. J. 547.*

Alcalde (El) de Zalamea. — H. ; S. (Holland and J. R. C.); MS. copy (Duran and Parma). *Cat. B. N.* No. 420. v. *Zift.* XXXI, 499.

Printed together with Calderon's play of the same title in : Max Krenkel, *Klassische Bühnendichtungen der Spanier*. Vol. III, Leipzig, 1887; *Acad.* XII. « Calderon's *comedia* is based on Lope's. Lope's play bears only a remote resemblance to the 47th tale of the *Novellino* of Masuccio Salernitano. » M. y P. v. Krenkel, III, p. 56. Lope took the argument of his play from the fourth part of the *Cronica general*.

Alcalde mayor (El). — P². ; XIII. (« Representóla Riquelme »); H. IV., 25.

*Alcazar (El) de Consuegra. — P². ; M.

Aldegüela (El) y el gran Prior de Castilla. — MS. copy (Osuna). « Trasladóla Martin Navarro. En Toledo en 6 de Mayo de 1623. » *Cat. B. N.* No. 95. Rocamora, No. 231. Printed in *Escog.* Parte XLII. (1676) in the name of D. Francisco de Villegas, with the title *El Hijo de la Molinera*, and *suelta*, as Lope's, under the title : *Mas mal hay en la Aldegüela de lo que se sueña*; *Acad.* XII. La Barrera, *Cat.* p. 435, mentions a manuscript copy of *El Aldegüela*, formerly in the Osuna Library, « signed by the copyist, Luis C—, on November 9, 1622. (*Nueva Biog.* p. 377.) Restori, *Zift.* XXXI, 493, prints many variant readings from an ancient *suelta* at Parma.

Alexandro el segundo, César el primer Traidor. — MS. *Cat. B. N.* No. 97. This is an autograph, according to Duran, though the handwriting differs from Lope's. Only the marginal note on the last leaf of Act I. seems undoubtedly in Lope's hand. Duran says the title in nowise suits the play. *Acad. N. I.*, 5

*Alexandro (La de). — P². This may be the preceding piece.

*Alfonso el afortunado. — P.

Almenas (Las) de Toro. — XIV; *Acad.* VIII; S. (Gayangos). MS. *Cat. B. N.* No. 104. (Rocamora, No. 232: « Acts I and II autograph ».) « Representóla Morales, y hizo la gallarda Iusepa Vaca á Doña Elvira. » Restori, *Zift.* XXVI, 506.

A lo que obliga el ser Rey. Ascribed to Lope in the fragment of a volume of collected *Comedias*, ff. 21-39 (J. R. C.): [Stiefel (*Zift.* XXX, p. 554) fits this fragment into one of the *extravagantes*, perhaps XXIX.] The play is by Guevara, *Escog.* X. It is ascribed to him in the Osuna MS. (Rocamora, No. 233; in the *Cat. B. N.* No. 7, however, this Osuna MS. is said to attribute the play erroneously to Calderon). There is a *suelta* in the Munich Library. « Representóla Prado ».

Al pasar del Arroyo. — P².; XII; MS. copy (Holland and Parma); H. I., 387. Chorley attaches the date January, 23, 1616 to the Holland MS. The *comedia* must have been written shortly after November 19, 1615. v. Hartzenbusch, *Comedias Escogidas de Lope*, I, p. 393. For the closing scenes. cf. *La Noche Toledana*.

Alvaro de Luna (Don). — (See *El Milagro por los Celos*.)

Amante (El) agradecido. — X. MS. copy (Parma).

Amante (El) al uso. — (See *La ilustre Fregona*.)

Amantes (Los) sin Amor. — P.; P².; XIV. This *comedia*, Lope tells us, was represented by Pedro de Morales. *El Peregrino*, ed. 1604, fol. 263 v^o. cf. Cervantes's novel *El curioso Impertinente*.

Amantes y Celosos todos son Locos. — MS. copy, *Cat. B. N.* No. 120: (re-cast).

Amar como se ha de amar. — H. ; S. (Osuna) ; MS. copy (Osuna, Parma). *Cat. B. N.* No. 121 ; Rocamora, No. 210. According to Fajardo this is in Parte VI, printed at Seville. « Representóla Suarez. » The play was in the possession of Andres de la Vega in November, 1632. Pérez Pastor, *Nuevos Datos*, p. 226. *Mod. Lang. Rev.* (1906), 103 ; Salvá, I, 548, possessed a fragment pagged : fols. 214-233.

Amar por Burla. — H. ; MS. copy (Osuna ; Parma) ; *Cat. B. N.* No. 123 ; Rocamora, No. 243. This is certainly not Lope's *Burlas Veras*, to judge by the opening and closing lines of the MS.

Amar por ver amar. — P². ; MS. copy (Holland and Chorley) : both copies are dated 1659 ; XI.

It is *El Perro del Hortelano*, entitled *La Condesa de Belflor* in a *suelta*.

Amar, Servir y Esperar. — XXII, Madrid, 1635 ; MS. copy *Cat. B. N.* No. 124. That it was written for Roque de Figueroa the end of the play shows : « Roque os ama, Lope os sirue ». This would incline me to place the date about 1625 or thereafter. There is a record of its representation by Juan Martinez on May 22, 1635. *Mod. Lang. Rev.* (1907), 336.

Amar sin saber a quien. — XXII, Zaragoza, 1630 ; and Madrid, 1635 : H. II, 443. Don Quixote is mentioned on fol. 136^v. ed. of 1630 :

Ines. Don Quixote de la Mancha,
perdone Dios a Cerbantes,
fue de los extravagantes
que la Coronica ensancha.

According to Northup (Calderon's *La Selva Confusa*, in *Revue Hisp.*, XXI, p. 48. *Amar sin saber á quien* was written between 1618 and 1623.

*Amatilde (La). — P.

Amazonas (Las). — P. La Barrera says it is probably *Las*

that this *comedia* is not Lope's, and remarks that it does not appear in the *Peregrino* lists. Chorley, however, observes that this objection is not to the point, and refers to his note on p. 112.

Amistad (La) pagada. — P². ; I; *Acad.* VII. MS. copy *Cat.* B. N. No. 2200. It bears the additional title : *La famosa Montañesa*. In Chorley's opinion *La Amistad pagada* is one of Lope's early pieces. See *Life of Lope*, p. 157, n. Restori, *Zft.* XXVI, 486.

Amistad (La) y Obligacion. — XXII, Zaragoza, 1630; S. (J. R. C. and Gayangos); MS. copy *Cat.* B. N. No. 140. Duran and Mes. Rom. assert that this is (with some variations) the same play as Montalvan's *Lucha de Amor y Amistad*, but Chorley notes that Montalvan's is an *obra divina*. He is mistaken, however. The two works are identical, except that the first, twenty-nine lines of Lope's *comedia* are omitted in *Lucha de Amor y Amistad*. The *comedia* is undoubtedly Lope's. v. *Mod. Lang. Rev.* (1906), p. 96.

Amor Bandolero (El). — XXIV, Zaragoza, 1633; MS. copy (Duran), *Cat.* B. N. No. 145, with a *censura* dated at Cordoba, September 18, 1645.

Amor con Vista. — M.; *Com. inéd.* Madrid, 1873. MS. autog. (Osuna), *Cat.* B. N. No. 149, signed by Lope at Madrid, December, 10, 1626, with licenses to represent, dated Zaragoza, February 13, 1627; Madrid, December 11, 1627. (perhaps this should be 1626) and Lisboa, December 12 and 14, 1630. Copy (Parma). « Representóla Antonio de Prado ».

Amor (El) constante. — P. La Barrera questions whether this may not be the play of the same name by Guillen de Castro, published in *Doce Comedias famosas*, Valencia, 1608. Mesonero Romanos suggests that the title should be *El verdadero Amor*. [Lope states in P. that he wrote a play entitled *El Amor constante* : this no longer exists. Guillen de Castro wrote a play bearing the same title; this play is still extant.]

*Amor (El) desatinado. — P.

Il y a aussi *El Bandolero* a un acte de Lope v. 1600 etc.

= Jura la guerra
de la espada
y el acero
a la espada y al acero
[Lib. nec. 8-1178
v. 8° latr.]

Amor (El) enamorado. — *Vega del P.*; *Obr. suelt.* X.; *Escog.* XXXI., as of Juan de Zavaleta. *Acad.* VI. In his Catalogue, La Barrera also gives this play with the additional title *Júpiter y Dafne*, and attributes it to Lope. Chorley conjectures that the title should be *Febo y Dafne*. Menéndez y Pelayo says this, to judge by its style, must be one of the last plays of Lope. *Academia*, VI, p. lxxvi; v. *Zift.* XXIII, 449.

Amor (El) Invencionero. — Fajardo. Apparently an error, for this is the alternative title of *La Española de Florencia*, which is not by Lope, though Stiefel ascribes it to Lope in the *Zeitschrift* (1912).

The latest editor of *La Española*, Rosenberg (Philada., 1912) attributes the play to Calderon. See *Burlas de Amor*.

Amor, Pleito y Desafío. MS. autog. *Cat. B. N.* No. 171, dated Madrid, November 23, 1621, with a *censura* of Vargas Machuca, Jan. 14, 1622. (It was first represented by the company of Pedro de Valdes; Jeroninia de Burgos taking the part of the servant *Leonor* and Valdes the part of the servant *Sancho*.) The play bearing this title in *Partes* XXII and XXIV (Çaragoça, 1633) of Lope is Alarcon's *Ganar Amigos*. Printed in *Comedias inéd.* 1873. See *Life of Lope*, p. 294.

Amor secreto hasta Zelos. — P².; XIX; MS. copy (Parma), and *Cat. B. N.* No. 174, a re-cast by D. Dionisio Solis.

*Amor Soldado (El). — P; P².

× Amores de Carlos. — (See *Los Palacios de Galiana*.)

*Amores (Los) de Narciso. — P. Menéndez y Pelayo conjectures that some reminiscence of this play may be left in Calderon's *Eco y Narciso*.

Angelica en el Catay. — P.; VIII. MS. copy (Parma). This play has no *figura del donayre*. « This *comedia* is one of the very early ones of Lope, of the time of Belardo and Lucinda... It has nothing to do with his poem *La Hermosura de Angelica*. » *Academy*, XIII, p. cxxi.

Animal (El) de Ungria. — P².; IX. S. (Brit. Mus.; J. R. C.; Gayangos; H. A. R.)

1710 more of Vega del P. & Donna, Acad. I, 81

Animal (El) Profeta, San Julian. — H.; S. (Brit. Mus. and Holland), where it is also called ; y *dichoso Patricida* ; MS. (Osuna), dated 1631, *Cat. B. N.* No. 211. There were two Osuna MSS. according to Rocamora, No. 271, and in both, according to him, the play is ascribed to Mescua. I have an ancient *suelta* which attributes this play to Lope. See Schack, III, p. 553, and *Nachträge*, p. 57 ; *Acad.* IV. « In my opinion », says Menéndez y Pelayo, « the play is Lope's, which does not preclude the belief that it may have been re-cast later by Mira de Mescua or some other ». Fajardo alleges that this play was in *Parte V.*, published at Seville. v. *Ztft.* XXII, 276.

Antecristo (El). — M.; H.; MS. copy of the beginning of the XVII century (Parma); *Acad.* III ; entirely different from the *Antecristo* of Alarcon. Schack, II. 703. v. Restori, p. 18, and also in *Ztft.* XXII, 123.

Antonio Roca. — P. (La Muerte mas venturosa); H.; MS. [copy ?] (Holland) and copy (Osuna), *Cat. B. N.* No. 220, where it is said that the 4th (*sic*) act is in the hand of Lanini Sagredo.

Anzuelo (El) de Fenisa. — P². ; VIII; H., III., 363. MS. copy (Parma). This *comedia* is founded on Boccaccio's *Decameron*, VIII, 10.

Arauco domado. — P². ; XX; *Acad.* XII. « This *comedia* must have been written shortly before 1625. » M. y P. There is a *suelta* in the Brit. Mus. but it is a fragment of XX (ff. 77-101). *Ztft.* XXXI, 500.

Arcadia (La). — P². ; XIII; H. III., 155; *Acad.* V.; S. (J. R. C.) This play has no true *figura del donayre* : for, though Bato is a *simple* and Cardenio a *rústico*, neither is a *gracioso*. Chorley thinks that *La Arcadia*, though (in its present form) it is much later than *La Francesilla*, was among the earlier pieces of the author, who re-touched it before publication in 1620. Crawford *Mod. Lang. Rev.* Vol. III, says it was probably written in 1615. « Representóla Riquelme. »

*Arellanos (Los). — P².

Arenal (El) de Sevilla. — XI ; H. III., 527 ; MS. copy (Parma). This play has no *figura del donayre*. Chorley points out that the piece dates after January 1601, for in Lucinda's speech (Act III.) there is a reference to the removal of the Court to Valladolid.

Argel (El) fingido y Renegado de Amor. — P ; VIII. MS. copy (Parma) and Brit. Mus. (undated and incomplete). Chorley believes that this play was written soon after Philip III's marriage at Valencia (April, 1599). We have seen (*Life of Lope*, p. 141) that Lope visited Valencia on this occasion. « Representóla Vergara. »

Argolan, Rey de Alcalá, is *El Padrino desposado*, II. ; P. ; H. ; M.

Arminda celosa. — P². ; II. ; MS. copy (Duran), *Cat. B. N.* No. 252. According to Duran the author is Lope, and this MS. is copied from what La Barrera describes as the autograph of 1622. See *Life of Lope*, p. 304. n. 1. The play has been attributed to Mescua. In the *Cat. B. N.* we read : « comedia by the Caballero Lisardo, the action of which passes in Madrid in 1622. » *Lisardo* was the poetical name of Lope's friend Luis de Vargas Manrique, brother of the Condesa de Siruela, Da. Isabel Manrique de Vargas, and was well known as a writer of plays in Madrid about 1585. v. *La adversa Fortuna de D. Bernardo de Cabrera*.

Arrogante (El) Español. — See *El Caballero del Milagro*.

Asalto (El) de Matrique por el Principe de Parma. — P². ; IV ; *Acad.* XII. v. *Zift.* XXXI, 499.

Ascendencia de los Maestres de Santiago y Calatrava. — Fajardo. (See *El Sol parado*.)

Asturianas (Las). — P². (Las famosas Asturianas.) M. ; H. ; XVIII.

*Atalanta (La). — P². H. ; M. « La Atalanta, ch'io sospetto non esser altro che l'*Adonis* y *Venus*. » Restori, *Zift*, XXIII, 451.

the title *Adonis y Venus* is in the list of 1604. There is an autog. MS. *comedia*, *La Atalanta* in the Bib. Nac. Cat. No. 271, signed by Gaspar Ovando, October 15, 1615.

Atrevimiento y Ventura. — Lope? Represented at Court on January 6, 1623, by Antonio de Prado. The play was in the possession of the *autor de comedias* Juan Jeronimo Almella in 1628. *Bull. Hisp.*, VIII, 376.

Audiencias del Rey don Pedro. — II. (anon.). *Acad.* IX; MS. copy (Osuna) of the XVII century with many corrections, Cat. B. N. No. 278 (anon.); Attributed to Lope by Schack and Menéndez y Pelayo. Rocamora, No. 279. «Lope must have written this *comedia* in Seville.» M. y P.

Auenturas de don Juan de Alarcos. — XXV. This is the second Part of D. Juan de Castro slightly altered at the end.

Ausente (El) en el Lugar. — P². ; IX; H. I., 249. MS. copy (Parma).

¡Ay Verdades! que en Amor... — MS. aut. Brit. Mus. dated November 12, 1625, with a license at Madrid, February 4, 1626. I copied this MS. many years ago: the variations of the printed play are exceedingly few. It is also printed in *Dif.* XXIX. Valencia, 1636.

B

Baldovinos y Carloto. — See *El Marques de Mantua*.

Bárbara (La) del Cielo. — P. ; M. ; H (anon.). Perhaps it is *La Santa Bárbara*, attributed as a *suelta* (Brit. Mus., and J. R. C.) to Guillen de Castro. See also *Autos sacramentales, con quatro Comedias nuevas*, etc., Madrid, 1655 (Barr., p. 709), where the play is entitled *El Prodigio de los Montes, y Martir del Cielo*. Menéndez y Pelayo says: «The play which is current as a *suelta* under the name of Guillen de Castro, entitled: *El Prodigio de los Montes, y Martir del Cielo, Santa Bárbara*, does not seem worthy, from its style, of either Lope or Guillen de Castro.» *Acad.*

V. p. lvi. Restori thinks there may be some trace of Lope's *Bárbara del Cielo* in Arboreda's *Arco de Paz del Cielo* or in the *Prodigio de los Montes* just cited. *Zlft.* XXII, p. 294.

*Bárbaro (El) gallardo. — P.

Barlan y Josafá (Los dos Soldados de Cristo). — P². ; MS. aut., Holland, dated February 1, 1611; MS. copy (Osuna); *Cat. B. N.* No. 336 ; Rocamora, No. 319 : XXIV, Zaragoza, 1641 *Acad.* IV. This is the First Part. S. (J. R. C.)

*Basilea (La). — P.

Bastardo (El) Mudarra. — XXIV, Zaragoza, 1641 ; P². ; (Los siete Infantes de Lara, and this is repeated in the *Aprobaciones* of the autograph); MS. aut. formerly in possession of Sr. Olózaga, dated April 27, 1612. I have a fac-simile reproduction, Madrid 1864: *Acad.* VII. Although written in 1612, it has no *gracioso* v. Restori, *Zlft.*, XXVI, 502.

Batalla (La) de dos. — M. ; H. ; very doubtful. Fajardo gives it as anonymous. There is a MS. copy of *La Batalla de los dos ó San Luis Bertran*, by don Francisco de la Torre y Sevil, in the *Cat. B. N.* No. 346.

Batalla (La) del Honor. — P². ; VI ; MS. autog. (Olózaga) dated April 18, 1608 ; *Escog.* XV., where it is ascribed to Fernando de Zárate ; it is attributed to Lope in *Comedias de los mejores y mas insignes Ingenios de España*, Lisboa, 1652. (La Barrera *Calálogo*, p. 708.)

Batalla (La) Naval. — P ; (See *La Santa Liga*.)

Batuecas (Las) del Duque de Alba. — P². ; XXIII, « en lengua antigua » ; *Acad.* XI. MS. copy *Cat. B. N.* No. 351.

Matos Fragoso's *El Nuevo Mundo en Castilla*, *Escog.* XXXVII., is a re-cast of this play ; there is a Holland MS. entitled *El soldado en el Nuevo Mundo*, by Juan Claudio de la Hoz y Mota and Lope de Vega. This alleged collaboration is incredible, as Hoz was probably not born earlier than the third decade of the xvii century and died shortly before December 12, 1714. It is merely a re-cast of Lope's *Las Batuecas*, v. p. 469, and Restori, *Zlft.*, XXX, 234.

Bautismo (El) del Principe de Marruecos. — (See *La Tragedia del Rey don Sebastian*).

Belardo el Furioso. — P.; MS. copy (date?): *Acad.* V. «The composition of this *comedia* must date back to the early years of Lope's youth... and the plot of the first Act, though with slight variations and with changed names, agrees with that of the *Dorotea*..... and confirms the identity of its protagonist, D. Fernando with Lope, who appears upon the scene under his well-known pseudonym *Belardo*. » M. y P., *Ibid.*, lxii.

Bella (La) Andromeda. — S. (J. R. C.; Holland, and Vienna); (See *El Perseo*; *La Fabula de Perseo*). *Ztft.*, XXIII, 443.

Bella (La) Aurora. — XXI; *Acad.* VI; *Ztft.*, XXIII, 449.

*Bella (La) Gitana. — P.

Bella (La) mal maridada. — P.; II; MS. *Cat. B. N.* No. 357; it is a re-cast of the play with the added title: *La Escuela de Casadas*. Of the original Lope says: «La hizo Rios, Mar de donayre y natural gracia. » *El Peregrino*, fol. 263.

In later impressions of *Parte II.*, Chorley notes that there is a curious omission in the Third Act. In the Third Scene between Lisbella and the bawd Marcela, after the verse — *Vete y holveras despues* — the rest of the passage is missing. Again something is omitted when Leonardo surprises his wife with the Count's letter in his sleeve; and there is also wanting the beginning (at least) of the scene of which the verse — *Al fin qualquiera me agrada* — forms part.

Benavides (Los). — P.; II; *Acad.* VII. v. *Ztft.*, XXVI, p. 504.

Bernardo del Carpio, *Segunda Parte*. — «Representóla Aven-
daño. » S. (J. R. C.), a very rare copy, perhaps unique. This differs completely from Lope's other two plays on the same hero: *Las Mocedades de Bernardo del Carpio* and *El Casamiento en la Muerte*. Judging from internal evidence, Chorley suspects this play to be a re-cast by some *autor de comedias* of two pieces by Lope which are now unknown. In its present form Chorley

cannot accept the whole play as authentic, but some passages may (he thinks) be by Lope. In a copy of Chorley's *Catalogue* which he gave to Ticknor, is the following note in Chorley's hand : « *Bernardo del Carpio. Segunda Parte*. It is undoubtedly Lope's, and what makes it more precious is that it completes the trilogy (imperfect up to this time) in the life of the hero. The three parts are : I. Mocedades de Bernardo. II. Bernardo del Carpio. Segunda Parte. III. El Casamiento en la Muerte. » v. Restori, *Zft.*, XXVI, 492.

*Biedmas (Los). — P.

Bienaventurada (La) Madre Santa Teresa de Jesus. — v. *La Madre Teresa de Jesus*.

Bizarrias (Las) de Belisa. *Vega del P.* ; MS. autog. Brit. Mus. dated May 24, 1634. According to Fajardo it is in *Parte V.* of Lope, Sevilla ; *Obr. suelt.*, IX. ; H. II., 557. S. (Brit. Mus. ; J. R. C. ; H. A. R.).

Las Viçarrias de Velisa was represented by Andres de la Vega on May 11, 1634 (*sic*), according to *El Averiguador*, I. This, of course, is a mistake, as the play was not finished at that date. The money (800 reals) was received by Andres de la Vega on October 29, 1635, for four *particulares* given before the king in April and May, not of 1634, but, in all probability in 1635, as Philip IV, seems to have paid promptly for his plays. *Mod. Lang. Rev.*, III, p. 55.

Blason (El) de los Chaves de Villalba. — H. ; *Acad.* XI. MS. copy (Rubi). dated August 20, 1599. *Cat. B. N.* No. 371. (See *Los Chaves de Villalba*).

Boba (La) discreta. — S. (J. R. C. and Duran). (See *La Dama boba*.)

Boba (La) para los otros y discreta para si. — XXI ; S. (Brit. Mus. ; J. R. C., and Gayangos) ; H. II., 523. MS. copy (Osuna), *Cat. B. N.* No. 375 ; Rocamora, No. 333. One of Lope's best plays, it was represented by Manuel Vallejo in the Pardo on January 25, 1635. According to Duran, this *comedia* has been

ascribed to Rojas Zorrilla. The MS. noted in *Cat. B. N.* No. 374, is a re-cast of Lope's play.

Bobo (El) del Colegio. — P².; XIV; II. I., 179. « Representóla Tomas Fernandez. »

Boda (La) entre dos Maridos. — P².; IV. It is founded on Boccaccio's *Decamerone*, X, 8.

Bohemia (La) convertida. — (See *El Hijo piadoso*.)

*Bosque (El) amoroso. — P. Cervantes wrote a play of the same title which is also unknown.

Brasil (El) restituído. — MS. copy *Cat. B. N.* No. 407. The original autograph, dated October 23, 1625, formerly in the Lenox Library, is now in the Public Library, New York. See my article in the *Mod. Lang. Rev.* (1906), p. 109, where the original cast is given. The *comedia* was represented by Andres de la Vega, November 6, 1625. *Mod. Lang. Rev.* (1907), 334. v. *Zft.*, XXXI, 501.

*Brauo (El) don Manuel. — P².

*Brauo (El) don Manuel. — Segunda Parte. — P².

*Buen (El) Agradecimiento. — P.

Buen (El) Vecino. — H.; MS. copy *Cat. B. N.* No. 420; Tomo 132 (Osuna); *Dif.* XXXIII. (J. R. C. Fragment of *Dif.* XXXIII, Valencia, 1642; ff. 204-21.)

Buena (La) Guarda. — (Entitled in the closing verses *La Encomienda bien guardada*); P².; MS. autog. dated April 16, 1610, in possession of the Marquis Pidal. XV; H. III., 325; *Acad.* V. « Representóla Riquelme ». v. *Zft.*, XXII, 281.

Burgalesa (La) de Lerma. — P².; MS. copy (Osuna), dated November 30, 1613. See *Cat. B. N.* No. 422; Rocamora, No. 344. There is also a MS. copy at Parma.

Burla (La) Vengada. — (See *La Niña de Plata*.)

Burlas de Amor. — P. Three different plays are quoted with this title: *Acad. N. I.* 39.

1.) *Burlas veras*. — M.; H.; S. (J. R. C.; Duran; Salvá, and Holland). This is unquestionably by Lope. See the edition by

S. L. M. Rosenberg, Philadelphia, 1912; Salvá, *Catálogo*, I, 575.

2.) *Burlas y Enredos de Benito*. GL. Madrid, 1617. It is anonymous in GL. (1617) and also in the Córdoba edition of 1613. La Barrera states that it is not by Lope. On the other hand, Chorley says he thinks it possible that Lope is the author, though he would not venture to affirm it positively. The play, which has no *figura del donayre*, is in Lope's first manner, and it is not unworthy of him. There is a MS. (Osuna) of this *comedia* in the Bib. Nac. Cat. No. 434, in which, however, it bears the slightly altered title: *Las Burlas de Benitico*. Of this MS. Sr. Paz says: « En las guardas hay varios recibos de alquileres de vestidos para el día del Corpus, Magdalena, etc., tomados á Luis de Benavides en 1586 por diferentes vecinos de las villas de Pesquera, Montemayor, etc. ». On the fly-leaf of the MS. *comedia*, *El Tirano Corbanto* (Cat. B. N. No. 3255) Schack (*Nachträge*, 22) found the following note: « Perdone Vm. señor venavides por la tardança, que no emos podido mas: aqui llevan esta comedia del Rey corvanto y la otra del Gigante Goliat, y aca queda la comedia de leandro. Procurarse (*sic*) a enviar antes de pasqua con el primer mensajero que ubiere, que por no estar sacado mas de la media no se envia. Ella estará alla a mas tardar El Viernes u el sabado. De peñafiel a quatro de mayo de 1585 años. » Likewise at the end of the MS. of *El cerco y libertad de sebilla*, etc. (Cat. B. N. No. 585), we read: « A gloria de dios se represento en Balladolid por Villegas autor de comedias año de 1595. Es de Luis de Venabides este original » (Schack, *ibid.*). Sr. Paz queries whether Benavides may be the author of *Las Burlas de Benitico*, but, from the above it follows that Benavides was merely the owner of these plays; in all probability he was a sort of theatrical broker—one who furnished costumes and plays for festivals. *Los Enredos de Benitillo*, doubtless the same play, was represented at Nava del Carnero on August 8, 1593 by Gabriel Nuñez, *autor de comedias*. Pérez Pastor. *Nuevos Datos*,

37. If this be Lope's *comedia*, then it bears the earliest date of any of his plays that have been preserved.

3.) *Burlas veras o El Amor invencionero y Española de Florencia*. — Fajardo. This *comedia* is ascribed to Calderon in *Escog.* XII, and in a *suelta* (J. R. C.). Restori (*Studj di Filologia romanza*, fasc. XV (1891), p. 132), describes a *suelta*: Sevilla, Viuda de Fr^{co}. Leefdael, in which it is also attributed (*erroneamente*, he says) to Calderon. With the title of *Española de Florencia Vera* Tassis cites it among the apocryphal plays that pass under Calderon's name. A passage in Lucrecia's speech (Act I) contains an allusion which seems sufficient to prove that Lope cannot have written this *comedia*:

Huyó de todo extremo como vicio,
Entre Góngora y Lope, decir puedo,
ni mui facilidad, ni mui enredo.

See Schack, *Geschichte*, III, 280, who thinks it may be Calderon's. This play has also been published by Rosenberg (Philadelphia, 1911), who ascribes it to Calderon. On *La Española de Florencia* see Stiefel in *Zft.* XXXVI, 437, who has collected a mass of data to show the probable authorship of Lope de Vega. Their cumulative effect is very strong and he has made out a very good case. Certainly he has greatly shaken the ascription to Calderon. See also an article by the same scholar in *Bausteine. rom. Philologie*, Halle, 1905, p. 337.

There is also a fourth *comedia*, by Julian de Armendariz, entitled *Las Burlas veras*, preserved in an autograph manuscript in the Bib. Palatina at Parma. v. Restori. *Loc. cit.*, p. 17; and Rosenberg's ed. of Lope's *Burlas veras*.

C

Caballero (El) de Cristo. — A *comedia* in possession of the autor de comedias Juan Jeronimo Almiella in 1628. *Bull. Hisp.*, VII, 376 and foll. Very doubtful.

Caballero (El) de Illescas. — P.; P²; XIV. This play has no *figura del donayre*. « Representóla el famoso Rios. » Nicolas de los Rios also represented this play in Valladolid in 1605. Cortés, *Una Corte literaria*, p. 34; Pinheiro da Veiga, p. 112.

Caballero (El) del Milagro. (In the closing verses it is called: *El arrogante Español*.) — P.; XV. « Representóla Vergara. »

*Caballero (El) mudo. — P. There is a *suelta* of the same title attributed to Guillen de Castro.

Caballero (El) de Olmedo. — XXIV, Zaragoza, 1641; S. (Gayangos); H. II., 367; Acad. N. See *Life of Lope*, p. 165, n; the MS. (Osuna), Cat. B. N. No. 444, entitled *El Caballero de Olmedo, ó La Viuda por casar*, dated 1606, is not by Lope, though it is ascribed to him. It has been published by Schaeffer: *Ocho Comedias desconocidas*, Leipzig, 1887. Rocamora, No. 356. also attributes this MS. to Lope. v. Ztft. XXIX, 358. Lope's *Caballero de Olmedo* is a later play than the one in the above MS. Of it Menéndez y Pelayo says: « The correctness of the style and the mastery of execution are characteristic of Lope's latest manner ».

Caballero (El) del Sacramento. — P²; XV: « Representóla Balbin. » Acad. VIII. MS. autog. (Holland), dated April 27, 1610. It is also called *El Blason de los Moncadas*: (La Barrera). It is different from Moreto's *El Eneas de Dios y Caballero del Sacramento*, which is an imitation of Lope's *comedia*. v. Ztft. XXVI, 514 and note. v. also Acad. III, p. clxxxiv.

Caballeros (Los) de San Juan. — (See *La Pérdida honrosa*).

+ Caballo (El) vos han muerto. — S. (J. R. C.). « Representóla Luys Lopez. » The play is really by Velez de Guevara. S. (Brit. Mus.), entitled *Si el Caballo vos han Muerto*. Cf. the *romance* beginning:

Si el caualllo vos han muerto,
Subid, Rey, en mi caualllo.

Canc. General, ed. 1604, fol. 311.

También en el libro mudo se trabajaua de

2. 19 1. v. 107, 12-1177f

On this *romance*, see Menéndez y Pelayo, *Antología*, XII, pp. 165-166.

*Cada uno haze como quien es. — P².

*Cadena (La). — P.

Campana (La) de Aragon. — P.; XVIII; S. (J. R. C.); H. III., 35; *Acad.* VIII. MS. copy (Parma). — This play has no *figura del donayre*. v. Restori, *Zft.* XXVI, 511. It was imitated by Vera Tassis in his *La Corona en tres Hermanos* (Schaeffer).

Capellan (El) de la Virgen (San Ildefonso). — P²; XVIII; MS. copy (Parma). From Lope's dedication it is to be inferred that the play is much earlier than 1623.

+ Capitan Belisario (El). — *Escog.* VI, Zaragoza, 1653. S. (J. R. C.) with the title *El Exemplo Mayor dela Desdicha*. It is ascribed to Lope also in *Comedias de los mejores y mas insignes Ingenios de España*, Lisboa, 1652. La Barrera, *Cat.* p. 708. The question of authorship is settled by the autograph MS. of Mescua, which bears an *autog. censura* of Lope, dated July 1625. *Cat.* B. N. No. 1057.

Capitan Diego de Paredes. — *Mes. Rom.* Probably a mistake for *La Contienda de Garcia de Paredes*.

Capitan (El) Juan de Urbina. — (*La Contienda de Garcia de Paredes, y el Capitan Juan de Urbina*); *Acad.* XI. MS. copy (Duran) dated February 15, 1600. *Cat.* B. N. No. 1750, and below *La Contienda de Garcia de Paredes*.

Caruaxales (Los). — P². — (See *La inocente Sangre*.)

Carbonera (La) XXII. — Madrid, 1635; *Acad.* IX. S. (Arl., Brit. Mus.; Duran; J. R. C.) entitled *Doña Leonor de Guzman, Hermana de D. Pedro el Cruel*. The incomplete autograph of *La Carbonera* (Third Act only) is said to have been in Duran's collection. It is not given, however, in Paz y Mélia's Catalogue. « This *comedia* was written in Lope's old age. » M. y P. p. clxxvi; *Zft.* XXIX, 127. *La Carbonera* was represented by Pedro de la Rosa in the Retiro on June 25, 1636. *Mod. Lang. Rev.* II, 334.

Carboneros (Los). — (Sec *La Suerte de los Reyes*.)

Cardenal (El) de Belen, San Jerónimo. — P²; XIII, « Representóla Balbin »: H. III, 589; *Acad.* IV. MS. copy *Cat. B. N.* No. 499. Restori, *Ztft.* XXII, 275.

Carlos el Perseguido. — P. (El Perseguido); I (Valladolid, 1604); also in *Seis Comedias de Lope de Vega y otros*. Lisboa and Madrid, 1603, as *El Perseguido*. It has no *figura del donayre*. This *comedia* is founded on a novel of Bandello, Pt. IV, 6; Schaeffer, II, 316. Medel notes Lope's play and another, anonymous, with the same title.

Carlos V en Francia. — P².; XIX; *Acad.* XII. MS. copy, *Cat. B. N.* No. 371. The autog. MS. (formerly Olózaga) is now in possession of Mr. J. T. Stetson, Jr. Philadelphia. A play called *La Primera Parte de Carlos V.* was represented before the King on May 28, 1623, by the company of Antonio de Prado: and two *comedias* entitled *Carlos V, Primera y Segunda Parte*, were represented by Prado on July 17 and 22, 1626. *Mod. Lang. Rev.* II, 335.

*Casamiento (El) dos vezes — P.

Casamiento (El) en la Muerte, y Hechos de Bernardo del Carpio. — P².; M. (La Peña de Francia); I; *Acad.* VII. S. (Brit. Mus., and J. R. C.) According to Fajardo, the play was printed at Seville (*Comedias de Lope de Vega Carpio y otros autores*) under the title of *Nuestra Señora de la Peña de Francia*. Tomo 132 (Osuna). La Barrera, *Cat.* p. 683, and *Life of Lope*, p. 438. Ludwig, *Lope de Vega's Dramen aus dem Karoling. Sagenkreise*. Berlin, 1898, p. 3, identifies *El Casamiento en la Muerte* with the unknown *comedia*, *Roncesvalles* in P.; *Ztft.* XXVI, 492.

Casamiento (El) por Cristo. — H.; Mes. Rom.; MS. copy (Osuna), *Cat. B. N.* No. 527. Rocamora, No. 379. Duran says it is identical with *Santa Justa*, referring to *Auroras de Sevilla* by three wits. Fajardo gives it as anonymous. Doubtful.

*Casta Penelope (La). — P².; H.; M.

Castelvines y Montes. — P².; XXV; H. IV., I. Founded on the novel of Bandello. v. *Litteraturblatt* (1889), p. 67; Schaeffer, II, 317.

Castigo (El) del Discreto. — P².; VII. (*RFE*, 1916)

*Castigo (El) exemplar. — P².

Castigo (El) sin Venganza. — XXI; S. Barcelona, Pedro la Caballeria, 1634; MS. autog. in Ticknor Library, dated August 1631, with a license of May 9, 1632. See my article in *Zeitschrift*, XXV, p. 411. In some impressions, such as the second part of *Varios*, Lisboa, 1647, it is entitled *Quando Lope quiere, quiere*. In the Cat. of the Brit. Mus. we read: « *El Castigo sin Vengança*. Tragedia [Lisboa, 1647], ff. 43-64, of a collection: *Dos Comedias las mas grandiosas*.... Segunda Parte ». This fragment belonged to Chorley. v. *La Fuerça lastimosa* and Barrera, Cat. p. 704. *El Castigo sin Vengança* was represented by Manuel Vallejo on February (?) 3, 1632, and by Juan Martinez on Sept. 6, 1635. *Mod. Lang. Rev.* (1907), p. 335. *Obras Sueli*. VIII. *RFE*

Castros y Andradás. — (See *La desdichada Estefania*).

Catalan (El) Valeroso. — P. Also entitled *El gallardo Catalan* and *El valeroso Catalan*, q. v. and Menéndez y Pelayo, *Antología*, XII, p. 273. *El Catalan valeroso* was represented by the company of Pinedo on May 22, 1605 at Toledo. Pérez Pastor, *Bibl. Madrileña*, II, p. 92.

Cautivo (El) coronado. — (See *El Leon apostolico*.)

*Cautivos (Los). — P.; (Los Cautivos de Argel?)

Cautivos (Los) de Argel. — XXV; on some of leaves of Act I., it is entitled *Los Esclavos de Argel*. Though there is a *racioso* in this play, Chorley was inclined to believe that it was written not long after Philip III's marriage (1599), mentioned in Act III. See *Los nuevos Martires de Argel*.

Cegries y Bencerrages. — P.; (See *La Envidia de la Nobleza*); XXII. *Acad.* XI. Menéndez y Pelayo doubts the identity of these two plays. He says: « The style and versification of *La Envi-*

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A breve comedia la comedia, de la comedia, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 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dia de la Nobleza, and especially the abundance of *decimas* induce me to think that it is much later and of the last years of the poet... Perhaps Lope treated the same subject twice, a not unusual thing in him. » (p. ix): Restori, *Ztft.* XXX, 216.

Celos (Los) de Rodamonte. — P.; MS. copy (Osuna), *Cat. B. N.* No. 568; Rocamora, No. 394; it is probable that the play with this title, ascribed to Mescua in *Doce Comedias de varios autores*, Tortosa, 1638, is by Lope; Huerta cites one by Rojas, of which there is a *suelta* in the Imp. Lib. at Vienna; La Barrera says this latter was written by Rojas, and is in Part I. of his *Comedias*, Madrid, 1640. A play entitled *Rodamonte Aragonés* was played by the company of Olmedo in 1622. Schack, *Nachträge*, p. 67. Printed in *Academy*, XIII (v. p. cxviii.)

Celos (Los) por la Alabanza. — A *comedia* in possession of the *autor de comedias* Juan Jeronimo Almella in 1628. *Bull. Hisp.* VII, 376. Very doubtful.

*Celos (Los) satisfechos. — P.

Celos (Los) sin Ocasión. — P².; M. Restori says: « It seems probable that Lope was thinking of *El mas galan Portugues, Duque de Vergança* (which at the end also bears the title *Injustos Celos*) when he was drawing up the list for the *Peregrino*, which was done just at this time and published in 1618, putting it down with the title: *Celos sin Ocasión* ». *Ztft.* XXIX, 365.

*Celoso (El) de si mismo. — (See *La Pastoral de Jacinto*.)

*Cerco (El) de Madrid. — P.

*Cerco (El) de Oran. — P.

Cerco (El) de Santa Fe y ilustre Hazaña de Garcilaso de la Vega. — P. (Garcilaso de la Vega?) I; S. (Madrid, 1731) Parma; *Acad.* XI. This play has no *figura del donayre*. Restori places this play after 1587, in which year the *Romancero* of Gabriel Lobo Laso de la Vega was published. *Ztft.* XXX, 221.

Cerco (El) de Toledo. — P.; M. and H. (anon.). Perhaps this is the same as *El Hijo por Engaño y Toma de Toledo*.

+Cerco (El) de Tunis por Carlos V. — Mes. Rom. This is probably a mistake. A play of somewhat similar title, ascribed to Miguel Sanchez, is in the *Doce Comedias de varios Autores*, Tortosa, 1638.

Cerco (El) de Viena y Socorro por Carlos V. — P. (El Turco en Viena); H.; S. (J. R. C.; Holland; Parma and Vienna); *Acad.* XII. See *Zft.* XXXI, 488.

Chaves (Los) de Villalba. — P.; (see *El Blason de los Chaves*). H.; X. MS. copy (Parma). The character of the servant Toledo amounts, so Chorley thinks, to a *figura del donayre*. Lope finished *Los Chaves de Villalba* in Chinchon on August 20, 1599. The original autograph existed in the Archives of the Duke of Sessa in 1781. *Cat.* B. N. No. 371.

Cierto (Lo) por lo Dudoso. — XX; H. I., 453; *Acad.* IX. *Suelta* of 44 pages, Brusselas, en casa de Huberto Antonio Velpio, 1649. Salvá, I, 548; S. (H. A. R.).

*Circe Angélica (La). — P.

Ciro, Hijo de la Perra (or Zirro. Medel. anon.). According to Fajardo, this is identical with *Contra Valor no hay Desdicha*, q. v.

*Ciruxano (El). — P.

Ciudad (La) sin Dios. — H.; S. (J. R. C. and Duran); MS. copy *Cat.* B. N. No. 420. Printed in *Escog.* II, as *El Inobediente, ó La Ciudad sin Dios*, by Claramonte; it is attributed to Lope in Parte XXVI, *extravagante*, 1632-1633. It is a re-cast by Claramonte of Lope's play; *Acad.* III. Salvá, I, p. 580, possessed a very old *suelta* in the name of Lope. Schack, *Nachträge*, p. 40, says that he has good grounds for believing that this play, together with *Acertar errando* and *Los Amigos enojados*, were printed in a volume of *Comedias* of Sevilla or Lisbon, 1603: this volume is unknown. According to Duran, *La Corte del Demonio* by Velez de Guevara is upon the same subject.

Comedia (La) de Bamba. — v. *Vida y Muerte del Rey Vamba*.

Comendador (El) de Ocaña. — P². ; see *Peribañez*.

Comendadores (Los) de Cordoba, ó Honor desagaviado. — P. ; II ; *Acad.* XI. There is an autograph MS. by Claramonte of a *comedia* which bears the same title in the Bib. Nac. *Cat.* Nos. 635 (and v. p. 721), but it is an entirely different work and Menéndez y Pelayo observes that it is not Claramonte's, because it is well written and in good verse, while Claramonte's versification was very incorrect. The MS. in Claramonte's hand is really Alvaro Cubillo de Aragon's *La mayor Venganza de Honor* of Parte X of *Escog.* Madrid, 1658. v. Schaeffer, II, 96 ; Restori, *Zft.* XXX, 228. « It seems probable », Menéndez y Pelayo says, « that *Los Comendadores de Cordoba* was written in Toledo, to which Lope made frequent visits in the early years of the XVII century » (p. lviii). The play, in fact, was written in 1593 or earlier, for Gabriel Nuñez agreed to represent the play at Nava del Carrero on July 9, 1593. Pérez Pastor, *Nuevos Datos*, p. 36. Restori thinks *Los Comendadores* was written before 1587. *Ibid.*, p. 227. The play contains no *figura del donayre*.

Como ha de ser un buen Rey. — (See *El Principe perfeto*. Parte II.)

Como ha de usarse del bien y ha de prevenirse el mal. —

It is *Los Guzmanes de Toral*. q. v.

Como han de ser los Nobles. — S. (Duran) ; S. (J. R. C.) entitled *Los Nobles como han de ser* : and so mentioned by H. A. MS. in Duran's collection bore this second title : it is now in the Bib. Nac. *Cat.* No. 2366.

Como se vengan los Nobles. — M. La Barrera asserts that this is *El Testimonio vengado*, P. ; I. But Chorley inclines to think that this view may be mistaken. In *El Testimonio vengado* Ramiro avenges — not himself, but — his step-mother (consort of Don Sancho el Magno), whose three children bear false witness against her.

I have a *suelta* by Moreto entitled : *Como se vengan los Nobles* ; with this title it is also given in Parte III. of his *Comedias*.

(Valencia, 1703, in my copy), and in *Escog.* XXIX. This play of Moreto's is founded on *El Testimonio vengado*. Schaeffer, *Geschichte*, I, 116, says: «with the title *Como se vengan los Nobles* Lope wrote two pieces, one with the supplementary title *La Prudencia en el Castigo*, the other with that of *El Testimonio vengado*. » Chorley's objection is not to the point.

Competencia (La) en los Nobles. — H.; S. (Brit. Mus.; Bib. Nac.). « Representóla Tomas Fernandez. » MS. copy, B. N. Cat. No. 420; MS. copy Brit. Mus., dated November 16, 1628. There is also an ancient *suelta* at Parma. v. *Life of Lope*, p. 318. n. 1. The incomplete autograph was alleged to be in the Duran collection.

*Competencia (La) engañada. — P.

+ Conde (El) de Yrlos. — P. There is a *comedia* by Guillen de Castro with this title in Parte I. of his *Comedias*. A *suelta* by Cubillo (J. R. C. and Vienna) bears the same title, but is otherwise quite distinct from Castro's play.

Conde (El) Fernan Gonzalez. — At the conclusion of the *comedia* it is called: *La Libertad de Castilla por el Conde Fernan Gonzalez*. — P².; XIX; *Acad.* VII. MS. copy (Parma). v. Zlft. XXVI, 501.

This differs wholly from another play upon the same subject: *De la Libertad de Castilla por Fernan Gonzalez*, « en lengua antigua, » by Hurtado de Velarde, printed in *Seis Comedias de Lope de Vega Carpio y de otros*, Lisboa (and Madrid), 1603. Liñan de Rianza also wrote a *comedia* entitled *El Conde de Castilla*, according to a letter of Lope de Vega, but this play appears to be lost.

- Conde (El) Don Pedro Velez. — H.; S. (Osuna, Tomo 132, ff. 95-145). This so-called *suelta* seems to be a fragment of the volume of *Comedias* by Lope and others, printed at Seville and recorded by Fajardo. There was also a MS. in the Osuna collection. Rocamora, No. 416, in which it is ascribed to Lope. In the Bib. Nac. Cat. No. 670 there is an autog. MS. signed

by Luis Velez de Guevara entitled: *El Conde Don Pedro Velez y D. Sancho el Descado*.

*Conde (El) don Tomas. — P.

*Condesa (La). — P. (La Condesa Matilde?)

Condesa (La) de Belflor. — (See *El Perro del Hortelano*.)

+ Condesa (La) Matilde perseguida, y Capuchino escoces. H. S. (Brit. Mus.) « de un Ingenio ». This play is almost certainly not by Lope; La Barrera ascribes it to Felix de Adsaneta, who was not born till 1691, more than half a century after Lope's death.

Condesa (La) Matilde y la Resistencia honrada. — II. Also ascribed to Lope in a MS. at Parma. This play has no *figura del donayre*. *La Condesa Matilde* was represented by Gaspar de Porres before May 7, 1605. Pérez Pastor, *Nuevos Datos*, p. 90. As Porres and Lope were on very friendly terms, there can hardly be a doubt that this play and the *Condesa* of P. are identical.

+ Confusion (La) de Ungria. — Fajardo asserts that this was printed in the edition of Lope's *Comedias* published at Seville. The play seems to be by Mescua, *Escog.* XXXV. Salvá, *Cat.* I, 583.

*Conquista (La) del Andalucia. — P.; P².

Conquista (La) de Canaria. — P².; (See *Los Guanches de Tenerife*). La Conquista de Tenerife. P².

*Conquista (La) de Cortés. — P². « It appears from the Catalogue of the heirs of Medel del Castillo that this play was on sale in 1725. » M. y P.

*Conquista (La) de Tremezen. — P. « In the volume *Doce Comedias de Varios*, Tortosa, 1638, there is a *Cerco de Tremecen*, attributed to Guillen de Castro, which, in effect, seems to me to be his and not Lope's. » Menéndez y Pelayo, *Acad.* XIII, p. xli.

Con su Pan se lo coma. — P².; XVII. « Representóla Valdes. » MS. copy (Parma). An *auto* entitled *Con su Pan se lo coma* was represented by Juan de Morales Medrano in 1614. *Bull. Hisp.* (1907), p. 379.

Contienda (La) de Garcia de Paredes y el Capitan Juan de Urbina. (See *El Capitan Juan de Urbina*.) *Acad.* XI. The autograph MS. (dated February 15, 1600) was in the Sessa Archives as late as 1781. Duran had a copy which was made from it. v. *Cat.* B. N. No. 1750. This *comedia* was represented by the *autor de comedias* Becerra at Jaen on January 17, 1611, and by the company of Antonio Granados at Court on July 15, 1626. For the important remarks of Restori, *Zftf.* XXX, p. 231, and Coll.

Contra Valor no hay Desdicha, y Primero Rey de Persia. — *XXIII*; *Dif.* XXXI; H. III., 1; *Acad.* VI. S. (Brit. Mus., and J. R. C.). According to Fajardo, the alternative title is *Ciro, Hijo de la Perra*, and *Ciro y Arpago*. Medel mentions an anonymous play called *Zirro*. v. *Lope*. ed. Hartzenbusch, IV, p. xxxi; and *Zftf.* XXIII, 451. This is one of the latest *comedias* that Lope wrote, as is shown by the concluding verses:

Lope: Y aquí dió fin el Poeta,
(que aun vive para serviros), etc.

The play *Ciro y Arpago* was represented by Pedro de la Rosa in the *gallinera* of the Retiro on August 9, 1636. *Mod. Lang. Rev.*, II, 336.

— Córdoba (El) Valeroso, Pedro Carbonero. — P².; XIV; MS. autog. *Cat.* B. N. No. 714, signed at Ocaña, on August 26, 1603, with *censuras* of 1603, 1604, 1610 and 1617. Lope calls it a *Tragi-comedia*. « Representóla [Antonio] Granados, y el Pedro Carbonero famosamente. » *Acad.* XI. From the *reparto* we learn that the part of Cerbin was taken by Benavides, and that of El Rey by Antonio Villegas. *RFH*, 1916, VI, p. 277

Corona (La) de Ungria, y la injusta Venganza. — MS. copy (Duran) *Cat.* B. N. No. 716. The autograph, dated December 23, 1633, is said by Duran to be in the Archives of the Marquis of Astorga. In 1628 the *autor de comedias* Juan Jerónimo Almella owned a *comedia* entitled *La Corona de Ungria*. *Bull. Hisp.*

con tribu
de 478, 10
N. 2, 74.

VIII (1906), 376 and foll. Perhaps 1633 is a mis-reading for 1623 in the autograph.

Corona (La) derribada y Vara de Moises. — *Acad.* III. MS. copy (Parma), of the beginning of the XVII century, and bears the alternative title *La Milagrosa Elecion*. See Restori, p. 19: *Academia*, III, p. lxxiv. Doubtful. It is by Godinez?

Corona (La) merecida. — P.; XIV; H. I., 227; the autog. MS. dated 1603 existed in the Astorga (Sessa) Archives; *Acad.* VIII. « Representóla Granados ». On the two versions of the legend of Maria Coronel, v. Restori, *Zift.* XXVI, 515. The play has no *figura del donayre*.

Cortes (El) Galan. — v. *La Niña de Plata*.

*Cortesano (El) en su Aldea. — P.; (El Cortesano embustero?). MS. copy (Parma). Restori, p. 20, and *Zift.* XXVI, 515. Restori thinks that the Parma MS., *El Cortesano embustero* may be the play of Lope, that is supposed to be lost. It is founded on a novel of Ciuizio Giraldi, *Ecatommili, Deca. decima*, No. 5, according to Restori, who shows that this is the same play as *La Ginobesa* of the first list of the *Peregrino*. v. *Genova nel Teatro classico di Spagna*, pp. 30-32.

Cortesía (La) de España. — P².; XII; MS. copy (Parma).

Creacion (La) del Mundo y primera Culpa del Hombre. — XXIV, Madrid, 1640 (according to Nicolas Antonio); *Comedias nuevas*, etc. Amsterdam, 1726; S. (Arl., Brit. Mus.; J. R. C.; H. A. R. and Vienna). At Parma there is an ancient *suelta* and one, Madrid, Antonio Sanz, 1744. Restori, *Zift.* XXII, 116.

Crueldades de Neron. — See *Roma abrasada*.

Cuando Lope quiere, quiere. — See *El Castigo sin Venganza*.

Cuentas (Las) del Gran Capitan. — XXIII; *Acad.* XI. « This play, which certainly belongs to the closing years of the poet's life, was written to flatter his patron the Duke of Sessa, a descendant of the immortal conqueror of Naples. » M. y P. v. Restori, *Zift.* XXX, 229, who also prints an interesting *romance* on the Great Captain.

Cuerdo (El) en su Casa. — P.²; VI; H. III., 443.

Cuerdo (El) loco, y Veneno saludable. — P.; P.²; XIV; MS. autog. (Holland), dated November 11, 1602; MS. copy (Duran) in *Cat. B. N.* No. 1750. « Representóla Granados. » See also No. 3438, and *post*, *El Veneno saludable*. This play has no *figura del donayre*. *22 F E, 1718, 1/2, p. 267.*

D

Dama (La) boba. — P.²; IX; H. I., 297; S. (J. R. C., *La Dama discreta*). MS. autog. (Osuna), dated at Madrid, April 28, 1613. *Cat. B. N.* No. 810; Rocamora, No. 450. At the end Lope calls it *La Comedia boba*.

Dama (La) Comendador. — See *Mas pueden Zelos que Amor*.

*Dama (La) desagaviada. — P.

*Dama (La) Estudiante. — P.

Dama (La) melindrosa. — H.; S. (Brit. Mus. and J. R. C.). See *Los Melindres de Belisa*.

David perseguido, y Montes de Gelboe. — H.; S. (J. R. C. and Vienna). There are many *sueltas* of this play: I have one « En Barcelona, por Juan Serra y Nadal », without date; there are others of Madrid, Antonio Sanz, 1745 and Madrid 1756 and 1791 in the Brit. Mus. Duran's MS. copy is entitled: *Persecuciones de David*. v. *Ztft.* XXII, 122. Printed in *Acad.* III.

De Cosario á Cosario. — XIX; H. III., 483; a MS. copy, abridged for representation is noted in *Cat. B. N.* No. 3740, MS. copy (Parma). There is an edition of this play: En Bruselas, Huberto Antonio Velpio, 1649. Salvá, I, p. 548.

De cuando aca nos vino. — P.²; XXIV, Zaragoza, 1633; H. III., 199; written by Lope and Fr. Alonso Remon in collaboration. A so-called *suelta* is merely a fragment of the above Parte XXIV. Rocamora, No. 457. MS. (Osuna). *Cat. B. N.* No. 825. The first and third Acts are in Lope's hand, the

second in that of Remon. The play was represented in Perpignan sometime after March, 1631, by the company of Pedro de Valdes. Morel-Fatio. *Calderon: Revue Critique*, etc., p. 65. The *comedia* is there called: *De quando aca nos vino y Gradas de San Felipe*. Moreto's *De fuera vendrá* is taken from this play.

*Dé donde diere. — P².

Defensa (La) en la Verdad. — H.; M. (anon.); S. (J. R. C.; Duran; Salvá; Holland and Parma). According to the *suelta*: « Representóla Olmedo. »

Defensor (El) de las Mugeres. — (See *El Premio del bien Hablar*.)

*Degollado (El) fingido. — P.

Del mal lo menos. — P²; IX. In addition to Lope's *comedia* there is a play of this title by Tirso de Molina (more generally called *Averiguéelo Vargas: Del mal el menos*), and another by Antonio de Cardona, *Escog.* XXXVIII. There is a *suelta* which seems to have formed part of the volume: En Brusselas, Huberto Antonio Velpio, 1649. Salvá, I, 548.

Del Monte sale quien el Monte quema. — H.; M.; MS. autog. *Cat. B. N.* No. 848 (Osuna), dated October 20, 1627, with licenses as late as 1636. Rocamora, No. 461. + 57

Desconfiado (El). — P²; XIII; « Representóla Ortiz, famoso Representante ».

Descubrimiento (El) de las Batuecas. — (See *El Sol en el Nuevo Mundo*).

Desden (El) vengado. — P²; MS. autog. (Osuna), *Cat. B. N.* No. 871, signed by Lope at Madrid, August 4, 1617, with licenses of that year and of 1622. Rocamora, No. 466. There is a play of this title in *Escog.* XVI, with Rojas Zorrilla's name attached to it. This *comedia* was probably written by Lope for the Valencianos, *autores de comedias*. It was in the possession of Juan Jerónimo Almella in 1628. *Bull. Hisp.* VIII, 376. Cf. Bandello, Part III, Nov. XVII.

Desdichada (La) Estefania. — XII. Also printed in *Doce Comedias*

nuevas de Lope y otros, Barcelona, 1630 (Barr., p. 707), with its second part : *El Pleito por la Honra, ó el Valor de Fernandico* : see *Acad.* VIII. In the closing lines the play is called *La Desdichada inocente*; according to Barrera it is also known as *Los Castros y Andradas*. The same story is used by Guevara in *Los Zelos hasta los Cielos*. S. (J. R. C.). See also, as belonging to this series of plays, *Servir con mala Estrella*. The story of Fernan Ruiz de Castro and his wife Estefania, daughter of the Emperor Alfonso VII, is related by Prudencio de Sandoval, *Crónica del Emperador Alfonso VII*, Madrid, 1600; and by Arze Solorzeno, *Tragedias de Amor*, Madrid, 1607. See *Academy*, VIII, and *Zift.* XXVI, 513, where Restori, also cites Flores, *Reinas Católicas*, I, 307-311.

*Desdichado (El). — P.

*Despeñado (El). — P. (El Principe despeñado, in Parte XII ?) This play has no *figura del donayre*.

Despertar á quien duerme. — P².; VIII. According to Fajardo it is also in Parte XXVI, *extravagante*, Zaragoza, 1645; H. III, 345. MS. copy (Parma). The first and second Acts are imitated by Moreto in *La misma Conciencia acusa* (Schaeffer).

Desposorio (El) encubierto. — P².; XIII. This play has no *figura del donayre*. « Representóla Vergara ».

Despreciada (La) Querida. — XXIV, Madrid, 1640, (according to Nicolas Antonio); *Dif.* XXVIII; « Representóla Antonio de Prado ». H. II., 327. MS. copy (Osuna), dated 1628. But Hartzenbusch states that the true author of this *comedia* is Juan Bautista de Villegas, whose autograph of Act III (dated Valencia, May 15, 1621) was said to be in Duran's collection. [Both MSS. are now in the Bib. Nac. (*Cat.* No. 888)]. See also La Barrera, *Cat.*, p. 495. The *suelta* in the Brit. Mus. is a fragment of *Dif.* XXVIII.

Desprecio (El) agradecido. — XXV; *Vega del P.*; *Escog.* XXXIX, with the title *La Dicha por el Desprecio*, and ascribed to Matos Fragoso; H. II., p. 251. Fajardo asserts that it was in

Parte V., published at Seville. It is a late play, written probably after 1633, as it refers (*Vega del P.* fol. 153) to the *Parte ventiseis de Lope*, one of those called *extravagantes*.

Devocion (La) del Rosario. — MS. copy (Duran), in *Cat. B. N.* No. 899, ascribed to Lope, and different from Diamante's play of the same title. The last line of the MS. is: « Y ansi os lo ofrece Velarde. » = Velardo (?)

Di Mentira, sacarás Verdad. — XXII, Zaragoza, 1630. S. (J. R. C.). La Barrera's conjecture (*Catálogo*, p. 681) that this may be the play of Matias de los Reyes, is correct, for at the end we read:

« Aqueste es el fin que dio
a la fabula Batilo. »

Batilo is the poetical pseudonym of Matias de los Reyes.

† Diablo (El) Niño. — M. ; H. ; S. (Duran ; Holland). Chorley possessed a *suelta* of this play entitled *El Niño Diablo*. The Osuna MS. *El Niño Diablo*, *Cat. B. N.* No. 2308, ascribed to Lope de Vega (Rocamora, No. 923) is doubtless by Luis Vélez, who uses his poetical name *Lauro*, at the end of the play, and promises a second part.

Diablos son Mugerres. — (See *Los Milagros del Desprecio*).

Dicha (El) del Forastero. — P². ; (see *La Portuguesa*). This *comedia* was in the possession of the *autor de comedias* Andres de la Vega, in November, 1632. Pérez Pastor, *Nuevos Datos*, p. 226.

*Dicha (La) muerto su Dueño. — P².

Dichoso (El) en Zaragoza. — (See *La Merced en el Castigo*.)

Dichoso (El) Patricida. — H. ; (see *El Animal Profeta*).

*Difunta (La) Pleyteada. P. According to La Barrera, the play of this title in *Escog.* XX, to judge by its style, may well be Lope's. It is there ascribed to Rojas ; but, as Chorley observes, in his authentic plays Rojas introduces a *gracioso*. There is no such character in the present *comedia*, which is probably a re-

cast of Lope's piece. See the very interesting study: *La difunta pleiteada* by D^a. Maria Goyri de Menéndez Pidal, Madrid, 1909. Schaeffer (II, 122) ascribes the above play in *Escog.* XX, to Rojas.

Dineros son Calidad. — XXIV, Zaragoza, 1633; *Escog.* VI, Zaragoza, 1653; it is also ascribed to Cáncer in a *suelta*; MS. copy (Osuna), *Cat.* B. N. No. 928; Rocamora, No. 486. H. III., 59. S. (Brit. Mus.; J. R. C.; Parma; H. A. R.). The play is unquestionably Lope's, though portions show the hand of another. It has been imitated by Cáncer, Zabaleta and Martínez in *La Razón hace Dichosos* and by Vera Ordoñez and José de Ribera in *Merecer de la Fortuna Ensalzamientos dichosos*, and suggested to Tirso de Molina the scene of the marble statue of the *Comendador* in *El Burlador de Sevilla*. Schaeffer, I, 143; v. also: Menéndez y Pelayo, *Academia*, IX, p. clxv. *Dineros son calidad* was represented by Felipe Sanchez Echeverria, in September 1623. *Mod. Lang. Rev.* (1907), p. 338.

† Dios hace Justicia a todos. — M.; H.; doubtful. The Osuna MS. is ascribed to Lope, according to Rocamora, No. 487; in the *Cat.* B. N. No. 929, the *comedia* is ascribed (by Sr. Paz ?) to D. Francisco de Villegas, and says that it is in the hand of Matos Fragoso. *Escog.* XLII, as by Villegas, to whom, in the opinion of La Barrera it belongs. Schaeffer suggests that Villegas may have imitated Lope's play (II, 225).

Dios haze Reyes (y los Hombres las Leyes). — XXIII. S. (J. R. C.). This play has no *figura del donayre*, but see note on p. 132. The play was written before July, 1621. v. *Life of Lope*, p. 294, and *n*.

Discordia (La) en los Casados. — H. (anon.); MS. autog. (Osuna), *Cat.* B. N. No. 933, dated Madrid, August 2, 1611, with licenses of Fr. Alonso Remon to represent in Madrid, 1615, and others in Granada, 1615 and Lisboa, 1618. Rocamora, No. 488. Printed anonymously.

Discreta (La) Enamorada. — P^a.; *Escog.* III; H. I., 155; MS.

(modern), *Cat. B. N.* No. 934. Copy (dated 1735) Parma. This play is one of the sources of Molière's *École des Maris*. S. (Holland). The play is founded on Boccaccio, *Decamerone*, III. 3. It was imitated by Matos Fragoso in his *La Tia de la Menor* (Schaeffer). The *suelta* in the Brit. Mus. is a fragment of *Escog.* III., 1653.

Discreta (La) Venganza. — XX; *Escog.* XXXIX, where it is ascribed to Moreto. H. III., 303.

Divina (La) Vencedora. — P.; MS. copy (Duran), Act III only. *Cat. B. N.* No. 947. Another MS. copy (of first two Acts only) dated 1624, at Parma. The title of the Parma MS. is: *La divina Vencedora y famosos Hechos de Medelin Gallinato y Toma de Moron*. Restori, p. 21.

Divino (El) Africano, San Agustin. — P². San Agustin; XVIII; *Acad.* IV; MS. copy (Parma). v. *Ztft.* XXII, 275.

Domine (El) Lucas. — P.; XVII; « Representóla Melchor de Villalba ». H. I., 43. MS. copy (Parma). This play, written at Alba de Tormes, as the dedication states, is no later than 1595. Chorley does not think that the character of *Decio*, capigorrón, can fairly be called a *figura del donayre*. See Lope's *Domine Lucas and related Plays* by G. T. Northup, *Mod. Lang. Rev.* (1909), 162.

Donaires (Los) de Matico. — P. (El Matico). — I.

Don Beltran de Aragon. — P². S. (Holland). See *Las Mudanzas de la Fortuna*.

+ Donde no está su Dueño está su Duelo. — Lope (?) This *comedia* is attributed to Lope in *Dif.* XXIX, Huesca, 1634 (foliation 58-81), and likewise in a *suelta* in the Bib. Nac. See my article in *Mod. Lang. Rev.* (1906), p. 106. On this *suelta* we read: « Representóla Prado. » In another *suelta* it is ascribed to Guillen de Castro. v. Schaeffer, I, 230, and Stiefel in *Ztft.* XXX, 551. It was represented before the king by Hernan Sanchez de Vargas on September 3, 1623. v. *Mod. Lang. Rev.* (1907), pp. 331 and 338. Schaeffer is not sure that the play is Castro's.

Don Diego de Noche. — P². ; this *comedia* in a MS. ascribed to Lope was in the possession of the *autor de comedias* Juan Jerónimo Almella in Valencia in 1628. v. H. Mérimée, in *Bull. Hisp.* (1906), p. 378. In *Escog.* VII, this play is ascribed to D. Francisco de Rojas.

† Don Gil de la Mancha. — Almost certainly not by Lope ; H. cites it as by Rojas, to whom it is also attributed by a MS. in the Bib. Nac. Cat. No. 983.

Don Gonzalo de Cordoba. — XXIV, Zaragoza, 1611 ; it appears in the *Vega del P.* as *La mayor Vitoria de Alemania de D. Gonçalo de Cordona*. (See *La nueva Victoria de D. Gonzalo de Cordoba*.) The victory was won in 1622, and the autog. MS. (Osuna) is dated October 8, of that year. Cat. B. N. No. 2409.

Don Juan de Austria en Flandes. — MS. copy (Parma), with a license of October 14, 1606. v. Restori, *Una Collec.* 22-23 ; *Acad.* XII. This *comedia* was represented by Alonso de Heredia sometime before July 29, 1604. v. *Nuevos Datos*, 354 ; and the same actor bought it in August 1605 (*Bull. Hisp.* 1907, 372) paying 350 reals for 4 *comedias* : *El Rey Alfonso el Casto*, *La Fundación de la Orden de la Trinidad*, *El Rey por su Ingenio* and *Don Juan de Austria en Flandes*. Roque de Figueroa represented *Don Juan de Austria en Flandes* before the king on March 28, 1628. *Mod. Lang. Rev.* (1907), 339 ; *Zftf.* XXXI, 498. This *comedia* is entirely different from Montalvan's *El Señor D. Juan de Austria*.

Don Juan de Castro, Parts I and II. — P². ; XIX ; (Parte II. has the alternative title : *El Hazer bien a los Muertos*) ; H. IV., 373 and 395. The second part of this *comedia* also appears in Parte XXV, with the title *Las Aventuras de don Juan de Alarcos*. There is no change in the play except two lines at the end and the changing of the name Clarinda to Lucinda. MS. copy (Parma) of Parts I and II ; here the second part is also called *Don Juan de Alarcos*. v. Schaeffer, I, 141. The same subject is better treated in *El mejor Amigo el muerto*, by Belmonte, Rojas and Calderon. Schaeffer, II, 283.

Don Lope de Cardona. — P². ; X ; MS. copy (Osuna and Parma). *Cat. B. N.* No. 985 ; Rocamora, No. 506. It is called at the end: *La injusta Persecucion de Don Lope de Cardona*. It is the source of Shirley's *The young Admiral*. v. Stiefel, in *Herrig's Archiv* (1907).

* Don Manuel de Souza. — M. (see *El Naufragio prodigioso*). Cf. Tirso de Molina's *Escarmientos para el Cuervo*. v. Schack, II, 588. According to Fajardo this play is found in a volume of *comedias* printed at Seville.

Doncella (La) Teodor. — P². ; IX ; S. (Brit. Mus. and J. R. C.). MS. autog. (Duran) without date. *Cat. B. N.* No. 996. [I doubt that this is an autograph. It is unsigned.] MS. copy (Parma).

Doncella, Viuda y Casada. — M. ; S. (Brit. Mus. and J. R. C.): « de un Ingenio ». See *Viuda, Casada, y Doncella*.

Doncellas (Las) de Simancas. — H. ; S. (Brit. Mus. ; H. A. R.). *Acad.* VII. This play has no *figura del donayre*. See Schaefer, I, 184.

Doña Ines de Castro. — M. ; H. ; P². Doubtful. The play in *Parte III de Lope y otros* is by Mejía de la Cerda.

+ Dos Agravios sin Ofensa. — M. ; H. ; S. (J. R. C. ; Duran). According to Fajardo this appeared in Parte XXVI, *extravagante*, Zaragoza, 1645. Chorley thinks that this play can scarcely be by Lope. In the closing lines the poet styles himself *un ingenio primero*. A *suelta* entitled *Dos Agravios sin Ofensa* was in the Osuna collection, with Gaspar de Alarcon's name attached to it, and he may, in Chorley's opinion be the real author. [No dramatic writer with this name is known. He was probably the copyist, or perhaps an *autor de comedias*].

Dos (Las) Bandoleras v Fundación de la Santa Hermandad de Toledo. — This play was first printed in Part II of *Doze Comedias nuevas de Lope de Vega y otros*. Barcelona, 1630 (La Barrera, p. 707) ; *Acad.* IX. Fajardo gives the title as *Las Hermanas Bandoleras*. « Representóla Avendaño ». *Zift.* XXVIII, 231. See *Las Hermanas Bandoleras*.

Dos (Las) Estrellas trocadas y Ramilletes de Madrid. — P². ; XI; H., IV., 303.

Dos Soldados (Los) de Cristo. — (See *Barlan y Josafá*.) XXIV, Zaragoza, 1641.

*Duque de Alba (El) en Paris. — This play was represented by Diego Lopez de Alcaraz on February 29, 1606, *Nuevos Datos*, p. 94; and at Shrovetide in 1628 by Antonio de Prado. *Mod. Lang. Rev.* (1907), 339: it seems to be lost.

*Duque (El) de Osuna. — P². The MS. (B. N. Cat. No. 2869). *El Remedio en el Engaño (El Duque de Osuna)* can hardly be this play: the second part called *Los Hechos del Duque de Osuna* (No. 1479) shows that it is a « comedia burlesca ».

Duque (El) de Verganza. — P².; MS. copy (Holland). See *El mas galan Portugues*: this play also bears the alternative title *Injustos Celos*. « *La Tragedia del Duque de Verganza* by Alvar Cubillo de Aragon has no relation whatever with this play of Lope ». (M. y P.): v. also *Antologia de Poetas liricos*, XII, p. 296, n.

Duquesa (La) de Bretaña. — See *Mas valeis vos, Antona, que la Corte toda*.

*Duques (Los) de Saboya. — P². This play was still in existence in the xviiith century, as it is mentioned in the catalogues of Medel and Huerta.

E

*El no esperar á Mañana. — P².

El Saber por no saber, y Vida de San Julian de Alcalá. — XXIII.

El Saber puede dañar. — XXIII; H. III., 113.

Ello dirá. — P².; XII. MS. copy (Parma).

Embaxador fingido (El) — M.; H. (see *Acertar errando*).

Embustes (Los) de Zelauro. — P. (Enredos de Zelauro); IV; H. I., 89. This play has no *figura del donayre*.

Embustes (Los) de Fabia. — P.; P². ; XXV. MS. copy (Parma). This play has no *figura del donayre*. Chorley notes that the text of Act III is so corrupt as to be almost unintelligible. Some scenes appear to be missing, while others are introduced awkwardly. The versification and general style also indicate that this is an early play.

Emperador (El) perseguido. — (See *El gran Duque de Moscovia*.)

Encomienda (La) bien guardada. — (See *La Buena Guarda*.)

Enemigo (El) engañado. — P.; H.; S. (Duran); *Dif.* XXXII, Zaragoza, 1640; MS. copy (Duran), *Cat. B. N.* No. 1090. This *comedia* has no *figura del donayre*: Chorley considers it to be an early play. The *suelta* in the Brit. Mus. is a fragment (pp. 164-208) of *Dif.* XXXII: the MS. in the Bib. Nac. was copied by Duran from a *suelta* in possession of D. Manuel Casal.

Enemigos (Los) en Casa. — P². ; XII. MS. copy (Parma).

Engañar a quien engaña. — H.; Osuna, Tomo 132; S. (Duran); MS. copy (Osuna), *Cat. B. N.* No. 420. The style of this play is so extravagant and obscure that Chorley inclines to reject the ascription to Lope.

Engaño (El) en la Verdad. — P.; H.; S. (J. R. C.; Duran; Osuna, Tomo 131.) « Representóla Vallejo. » MS. copy (Osuna), *Cat. B. N.* No. 420. Rocamora registers but one Osuna MS. of *El Engaño en la Verdad*, in his catalogue, No. 528, in which it is ascribed to Lope. The MS. No. 420 is the same text as the *suestras*. There seem, however, to have been two Osuna MSS. with the same title. The second play, entirely different from the first is found in *B. N. Cat.* No. 1103. This, it appears, is signed by Jacinto Lopez, who was an actor and theatrical manager about 1636. — The first play has a *figura del donayre*.

Engaño (El) venturoso. — Mes. Rom. Doubtful.

En la mayor Lealtad mayor Agravio, y Favores del Cielo en Portugal. II.; S. (J. R. C. and Osuna). According to La Barrera

this play was printed in Parte XXII, Zaragoza, 1630, under the title *La Lealtad en el Agravio* (fols. 195-217). It figures in P. as *Las Quinas de Portugal* : with this title there is also a *comedia* by Tirso de Molina.

En los Indicios la Culpa. — XXII, Zaragoza, 1630. La Barera (*Cat.* p. 435, col. 1), says that a MS. apparently an autograph (dated 1620), of this *comedia*, formerly existed in the Library of the Duke of Osuna. It must have disappeared before 1882, the date of Rocamora's Catalogue, for he does not mention it. There is a MS. copy at Parma. The *suelta* in the Brit. Mus. is a fragment of XXII. Zaragoza, 1630, ff. 217-238.

Enmendar un Daño á otro. — II. : S. (Brit. Mus. ; Arl. ; Duran and Parma). MS. copy (Duran) *Cat.* B. N. No. 1109. This play is so much in the manner of Calderon's school that Chorley doubts the accuracy of the ascription to Lope.

Enredos (Los) de Benito. — GL. 1617, where it is anonymous. Its proper title is *Las Burlas y Enredos de Benito*. See the note to *Burlas de Amor*.

Enredos (Los) de Celauro. — (See *Los Embustes de Celauro*.)

Envidia (La) de la Nobleza. — XXIII. *Acad.* XI. (See *Cegries y Bencerrages*.) At the end it is called : *Prision de los Bencerrages*. Menéndez y Pelayo seems to have some doubt that *La Envidia de la Nobleza* is the same as *Cegries y Bencerrages*. The latter is cited in P., and must be an early play. Menéndez says, speaking of *La Envidia de la Nobleza* : « Its style and versification, and especially the abundance of *décimas*, induce me to believe that it is much later and that it belongs to the poet's later years. » *Academy*, Vol. XI. From the forms of the Arabic names, Restori thinks this *comedia* (*La Envidia*) later than 1608, the date of the appearance of Bermudez de Pedraza's *Antigüedad y Excelencias de Granada*, Madrid, Lúys Sanchez, 1608. *Zeitschrift*, XXX, 216.

*Envidia (La) y la Privanza. — P. (See *La Fortuna merecida*.)

Esclava (La) de su Galan. — XXV; H. II., 487. S. (Brit. Mus.; J. R. C.; H. A. R.). There is a re-cast of this called *La Esclava por Amor*, MS. in the Bib. Nac. Cat. No. 1150. There is a modern edition of this play by A. Kressner, Leipzig, 1889.

*Esclava (La) de su Hijo. — P². (See *El Pastor Soldado*.) Juan Jerónimo de Almella, *autor de comedias*, possessed in 1628, in Valencia, a *comedia* entitled : *La Esclava de su Hijo*. *Bull. Hisp.* VIII, 376, ff.

Esclavo (El) de Roma. — P. : VIII : *Acad.* VI. MS. copy (Parma). This play has no *figura del donayre*. The *Andronio* is the *Androcles* of Aulus Gellius. « La comedia vale poco. » M. y P.

Esclavo (El) de su Hijo (El Azote de su Patria). — This play, attributed to Moreto, and published under his name in his *Tercera Parte*, Madrid, 1681, and in *Escog.* XXXIV, Schaeffer, II, 183, ascribes to Lope de Vega, as it is written wholly in Lope's style.

Esclavo (El) de Venecia y Amante de su Hermana. — Doubtful. MS. of first half of the xvii century. Restori, *Una Collezione*, p. 24. One of the personages in the cast : Selin, Gran Turco appears in Lope's *comedia*, *La Santa Liga* (La Batalla Naval). Barrera notes an anonymous play *El Esclavo en Venecia*, a *suelta* (?), and probably the above play.

Esclavo (El) fingido. — M. ; H. : Tomo 132 (Osuna) taken from a volume of *comedias* (ff. 171 *et seq.*) by Lope and others. printed at Seville : MS. copy in the Library of La Barrera, now in Bib. Nac. Cat. No. 1160.

*Esclavo (El) por su Gusto. — P. La Barrera thinks this may be the same as the preceding, but Chorley doubts it.

Esclavos (Los) de Argel. — (See *Los Cautivos de Argel*.)

Esclavos (Los) libres. — P. ; XIII. The Moor Zulema, though valiant, has the part of a *gracioso*. « La hizo Granados, gallardo, galan, gentil hombre, y de la tierra del Peregrino ». *El Peregrino*, fol. 263.

Escolastica (La) celosa. — P.; I.; MS. copy *Cat.* B. N. No. 1166. This play has no *figura del donayre*.

*Espada (La) pretendida. — P².

Española (La) de Florencia. — Ascribed to Calderon in *Escogidas* XII. Stiefel, *Zft.*, XXXVI, 437, attributes it to Lope. See above, under *Burlas Veras* (3).

Españoles (Los) en Flandes. — XIII: *Acad.* XII. « Representóla Riquelme » v. *Zft.*, XXXI, 497.

*Espiritu (El) fingido. — P.

Estrella (La) de Sevilla. — H.: S. (J. R. C. and Holland; H. I., 137); published in Boston, 1852, the first Spanish *comedia* printed in the United States; *Acad.* IX. The *suelta* in the Bib. Nac. and the one which Salvá possessed (*Catálogo*, I, p. 548) are really portions of an old volume of *comedias* and are paged ff. 96-120. Stiefel believes that this fragment may be a part of *Extravagantes* XXIX. *Zft.* XXX, 554. There is, besides, at the Bib. Palatina at Parma a genuine *suelta* of the close of the XVII century. v. *Zft.* XXVIII, 231: the only copy in the Brit. Mus. is also a genuine *suelta*, which Chorley thinks was printed at Seville (?) about 1650. The MS. of *La Estrella de Sevilla* in the Imp. Library at Vienna is a modern copy of the *suelta*, and, hence, useless for the construction of a better text.

Excelente (La) Portuguesa, Doña Beatriz de Silva. (See *El Milagro por los Zelos*.)

— Exemplo (El) de Casadas, y Prueba de la Paciencia. — P². Printed in *Flor de Comedias de España de diferentes autores. Quinta Parte*, Alcalá, 1615; Barcelona, 1616. Chorley suspects that this play, though not mentioned in P., may have been written before the close of the sixteenth century. The absence of the *figura del donayre* and (still more) the style tend to confirm the suspicion. Chorley notes the piece as a very good one of that period. Schaeffer (I, 170) thinks the play was probably printed from a rough draft of Lope's. It is the story of Griselda, and is founded on Boccaccio's *Decamerone*, X., 10.

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Fabula (La) de Perseo. — P². : XVI ; (El Perseo). S. entitled *La Bella Andrómeda* (J. R. C. ; Holland and Vienna) ; *Acad.* VI.

Famosas (Las) Asturianas. — P². ; XVIII ; MS. copy (Parma) ; II. III., 465 ; *Acad.* VII. v. *Ztft.* XXVI, 490.

Favor (El) agradecido. — P. ; XV ; « Representóla Vergara ». MS. autog. (?) ; First Act only (Duran), dated at Alba de Tormes, December 19, 1593, *Cat. B. N.* No. 1241. v. *RFE*, 191

*Faxardos (Los). — P. This may be *El Primer Faxardo*, printed in Parte VII. but Chorley doubts it.

Felisarda (La). — XVI. This play Lope dedicated to D. Juan Antonio de Vera y Zuñiga, Conde de la Roca, the *falsario* of the *Centon Epistolario*.

Ferías (Las) de Madrid. — P. ; II. MS. copy (Parma). This play has no *figura del donayre*.

+ Fernan Mendez Pinto. — H. (Parts I and II). S. (J. R. C. and Holland). The author of this play is Antonio Enriquez Gomez who, in the Prologue to *El Sanson Nazareno*, Rouen, 1652, gives a list of his *comedias*, and observes that — « á todas ellas, ó las mas que imprimen en Sevilla, les dan los impresores el título que quieren, y el dueño que se les antoja. » Among these are four pieces which have been wrongly ascribed to Lope : (1) El Cardenal Albornoz (Two Parts) ; (2) Fernan Mendez Pinto (Two Parts) ; (3) Las Soberbias de Nembrot ; (4) El Trono de Salomon.

Fe (La) rompida. — P. ; P². ; IV. This play has no *figura del donayre*.

Fianza (La) satisfecha. — H. ; S. (Brit. Mus. ; J. R. C. ; Holland ; Parma (Madrid, Antonio Sanz, 1745) ; H. A. R. Valladolid, Alonso del Riego). *Acad.* V. MS. copy *Cat. B. N.* No. 1265, attributed to Calderon. This is the Osuna MS. In Rocamora's *Cat.* No. 583, it is ascribed to Lope. v. *Ztft.* XXII, 282.

Fingido (Lo) verdadero, San Gines Representante. — XVI ;

Acad. IV. In the closing verses the alternative title is given as *El mejor Representante*. A *comedia* with the same theme and also entitled *Lo Fingido verdadero*, is printed in *Escog.* XXIX, as the work of three *Ingenios* (Cáncer, Martínez de Meneses and Cosete Niño). It is an independent piece, though the second scene of Act. III is derived from Lope's penultimate scene. This play has no *figura del donayre*. Salvá (I. p. 623) gives the title of his *suelta* as *El mejor Representante, ó Vida, Muerte y Martirio de S. Gines*. It is ascribed to Lope.

*Firmeza (La) de Leonarda. — P.

Firmeza (La) en la Desdicha, y Agraviado leal. — P². ; XII. MS. copy (Parma).

Flores (Las) de don Juan, y Rico y Pobre trocados. — P². ; XII; H. I., 409; MS. copy (Parma; Osuna). *Cat. B. N.* No. 307; Rocamora, No. 591. « Bellísima parábola dramática ». M. y P. This play is imitated by the brothers Figueroa in *Pobreza Amor, y Fortuna*, *Escog.* XIII. Agustín de Rojas, *Viage entreleído*, (1603) p. 97, mentions a play *Los Amigos trocados*.

Fortuna (La) del Cielo. — (See *En la mayor Lealtad mayor Agravio*).

Fortuna (La) merecida. — XI; *Acad.* IX. MS. copy (Parma) and *Cat. B. N.* No. 1318. According to the closing verses this is the First Part only. [Restori thinks that *La Envidia y la Privanza* may well be the Second Part of this play. *La Fortuna merecida* is not mentioned in P². (1618) though Parte XI appeared in the same year. With the same title and also with the alternative title of *Merecer para alcanzar* there is a play by Moreto (Parte III, Madrid, 1681), v. *Zftl.* XXVIII, 233. Restori says : « Lope finishes his play promising a second part. This should treat of the fall and murder of the famous *privado* Alvar Nuñez de Osorio, and from the concluding verses it appears that the title should be *La Fuerza de la Envidia* or something similar. Now, among the inedited *comedias* of Lope, or those which have been considered lost down to the present date, is *La Envidia y la Privanza*, which may well be this Second Part. »

Francesilla (La). — P.; XIII. « Representóla el famoso Rios » In the dedication to « el licenciado Juan Perez [de Montalvan] en la Universidad de Alcalá », Lope states that this was the first play in which the *figura del donayre* was introduced, adding: « quando yo la escriui no auia nacido [Montalvan]. » Montalvan was born in 1602. Speaking generally, those of Lope's pieces in which the said *figura* does not appear may perhaps be taken as being written earlier than 1594, and possibly even a good deal earlier: for in the *Maestro de danzar*, composed in 1594, the character of the servant Belardo suggests the *gracioso* type. At the same time, though no doubt the *figura del donayre* appears in most of Lope's comedias subsequent to *La Francesilla*, there are notable exceptions in the case of plays dealing with serious or historical themes. Among such pieces is *Las Doncellas de Simancas* which, judging by the style, must belong to a more recent period, and *El Bastardo Mudarra*, which was signed in 1612. On the other hand, the comic character appears in *Los Chaves de Villalba* (the MS. of which is dated 1599), and again in *El Arenal de Sevilla* (which is assigned to 1601). For the circumstances attending the production of *Dios haze Reyes*, and for the question of the *figura del donayre* in general, see the note p. 132 ff.

Fray Diablo (El Diablo Predicador). — MS. copy (Duran) Cat. B. N. No. 1324; Inedited. The MS. contains emendations in the hand of Francisco de Rojas. Signed by Diego de Anunzibay, and dated October 1, 1630. Cf. Rouanet, *El Diablo Predicador*, p. 8. This latter play by Belmonte was represented in 1623. Lope's play must be earlier; Belmonte's *comedia* is an imitation of Lope's.

*Fray Martin de Valencia. — P.

*Fregosos (Los) y Adornos. — P. Play founded on the feuds of these two Genoese families; on this lost play of Lope is based *El Pleito del Demonio con la Virgen* by three wits. v. Restori, *Genoa nel Teatro di Spagna*. pp. 46, ff.

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Fuente Ovejuna. — P.². ; XII ; H. III., 633 ; *Acad.* X. MS. copy (Parma; Holland).

Fuerza (La) del Exemplo. — Doubtful. It was represented at Court by Antonio de Prado in February, 1623. It was ascribed to Lope in a collection of *comedias* possessed in Valencia in 1628 by the *autor de comedias* Juan Jeronimo Almella. v. Mérimée, *Bull. Hisp.* VIII. ; *Mod. Lang. Rev.* II, 341.

Fuerza (La) lastimosa. — P. ; II ; *Comedias nuevas de los mas celebres Autores*. Amsterdam, 1726 ; H. III., 257 ; S. (Brit. Mus. ; J. R. C.). I have a *suelta* : Libreria de Quiroga, 1792 and also the vol. of 1726). MS. copy (Osuna), *Cat.* B. N. No. 1339 ; Rocamora, No. 602. This play has no *figura del donayre*. The subject is the story of the Conde Alarcos. On this ballad is founded the *comedia*, *El Conde Alarcos* of D. Guillen de Castro, a play with the same title by Mira de Mescua (which is identical with that attributed to Rojas) and *El Valor perseguido y Traicion vengada* of Montalvan (this latter in the Osuna Tomo 132). *La Fuerza lastimosa* was represented for the first time by Baltasar Pinedo, « maravilloso entre los que en España han tenido este título ». *El Peregrino en su Patria*, fol. 263. Lope says that it was also represented by the Spanish slaves in Constantinople. v. Lope de Vega, *Obras sueltas*, VIII, 95 ; Navarrete, *Vida de Cervantes*, 361. In the Brit. Mus. Catalogue we read : « Fuerza lastimosa (La), comedia famosa. pp. 63. [Lisboa, 1647]. » I have sought in vain for any notice of this volume elsewhere. The fragment in the Brit. Mus. seems to be the only one known. It is thus described : « DOZE COMEDIAS LAS MAS GRANDIOSAS QUE HASTA AORA HAN SALIDO DE LOS MEIORES Y MAS INSIGNES POETAS. Segunda Parte. [MS. note [by J. R. Chorley]. [Lisboa. 1647.] 4°. 11728. h. 9 (13). Imperfect : wanting all before p. 265. » v. Menéndez y Pelayo, *Antología de Pectas líricos*, XII, p. 539.

— Fundacion (La) de la Alhambra de Granada. — (In *Seis Comedias de Lope de Vega y otros*, Lisboa and Madrid, 1603 ; MS. copy

de Cat. de 1884 de
"La fuerza lastimosa"
Comedia famosa. 128
[by J. R. C.] 30
[Lisboa, 1647].
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Cat. B. N. No. 895 and 1341. Chorley does not think that Lope is the author.

Fundacion (La) de la Santa Hermandad de Toledo. — (See *Las dos Bandoleras*).

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*Galan (El) agradecido. — P. « La hizo Villegas, celebrado en la propiedad, afectos y efectos de las figuras ». *El Peregrino*, fol. 263.

Galan (El) Castrucho. — P. ; IV. P. (El Rufian Castrucho.) This play has no *figura del donayre*.

Galan (El) de la Menbrilla. — P². ; X ; *Acad. IX.* MS. autog. Brit. Mus., dated at Madrid, April 20, 1615, with a license at Madrid, May 18, 1615. I copied this autograph MS. many years ago. The variants are few. MS. copy (Parma).

Galan (El) de Meliona. — Mes. Roman. (See *El Hamete de Toledo*).

*Galan (El) escarmentado. — P. *Acad. N. I, 112*

*Galan (El) Mendoza. — P².

Galiana (La). — P. (Very probably *Los Palacios de Galiana*, q. v.).

Gallarda (La) Toledana. — XIV, « Representóla Granados ». This play has no *figura del donayre*.

Gallardo (El) Catalan. — II ; S. (J. R. C. and Holland) ; *Acad. VIII.* (See *El valeroso Catalan*). This piece has a *figura del donayre*. It was played by Pinedo in the *Sala de Ayuntamiento* of Toledo at the festivals to celebrate the birth (April 8, 1605) of Philip. IV. v. *Zift. XXVI, 514*.

Gallardo (El) Jacobin. — P². This may be a misprint for *El gallardo Jazimin*. — Restori thinks *El gallardo Jacobin* may be a different play and may be founded on the murder of Henri III on July 30, 1589, by Giacomo Clement. *Zift. XXX, 217* ; but see *Academia*, VI, p. cxl.

Gallardo (El) Jazimin. — M. ; H. ; (El Hidalgo Abencerraje.) Under the latter title it appears in Parte XVII of Lope ; MS. copy (Osuna), *Cat. B. N.* No. 1358, with the double title. Rocamora, No. 608. v. *El Hidalgo Abencerraje*.

*Ganso (El) de oro. — P. The fable of Jupiter and Leda. *Ztft.* XXIII, 451. *Acad. J. N., I., 153*.

Garcilaso de la Vega. — P. See the note to *El Cerco de Santa Fe*, the MS. copy of which (says La Barrera) differs from *El Cerco de Santa Fe* in Parte I, « y el original inédito de aquella ». (See *Hechos de Garcilaso de la Vega*.) [I know of no MS. copy of *El Cerco de Santa Fe*, nor do I know whence Chorley took this information. La Barrera once possessed a MS. copy of *Los Hechos de Garcilaso de la Vega*.

Gata (La) de Mari-Ramos (El Jardin de Vargas). — M. (anon) ; S. (Duran) ; MS. copy (Duran) of first two Acts. *Cat. B. N.* No. 1374.

Ginoves (El) liberal. — P². ; IV. For the historical incident on which this play is founded « la famosa sollevazione delle Cappette nel Marzo 1507 », v. Restori, *Genova nel Teatro classico di Spagna*, p. 42, and p. 46, note 3.

*Ginobesa (La). — P. Restori shows that this play is identical with *La Cortesia de España*, q. v. XLV

*Gloria (La) de Napoles. — Mes. Rom. (anon.) Doubtful. Medel cites it as anonymous.

*Gloria (La) de San Francisco. — H. This play seems to be lost. (See *El Serafin humano*). v. *Ztft.* XXII, 292.

*Gobernadora (La). — P.

*Godo (El) ilustre. — P².

Gonzalo (Don) de Cordoba. — (See *La nueva Victoria de D. Gonzalo de Cordoba*).

Gran (El) Capitan de España. — M ; H. quotes a play of this title by Aguayo, but this is a slip : he has accidentally transposed the order of the titles as given by Medel. See *Cat. B. N.* No. 1408. This play is not identical with Lope's *Mayor Vitoria de Alemania*, as Duran conjectures.

Gran (El) Cardenal de España, D. Gonzalo de Mendoza (Gran Cardenal D. Pedro Gonzalez de Mendoza). Fajardo gives this as being in Parte V. published at Seville. See *Life of Lope*, p. 474.

Gran (La) Columna fogosa : San Basilio el Magno. — MS. copy (Duran ; Holland) ; *Cat. B. N.* No. 1412, containing original *Aprobaciones*, dated Plasencia, 1629. *Acad.* IV. v. *Zftf.* XXII, 275.

Grandezas (Las) de Alejandro. — XVI ; *Acad.* VI : « desatinada pieza ». M. y P. v. *Zftf.* XXIII, 451.

Gran Duque (El) de Moscouia, y Emperador perseguido. — P². ; VII ; H. IV. 225 ; *Acad.* VI. This *comedia* was copied in Orehe (Province of Guadalajara). in 1613. *Bull. Hisp.* (1907), p. 378. It was represented towards the close of 1614 at the beatification of St^a. Theresa de Jesus. *Bibl. Madrileña*, II, p. 358. « The Emperor known by the name of the false Demetrius appeared in Poland in 1603 and was killed in Moscow in 1606. We are unable to fix the date of the representation of the play, but it must have been considerably earlier. At the time Lope was writing this play the news of the death of the protagonist had not yet reached Spain. » M. y P. *Acad.* VI, cxxxiii. *El Principe perseguido* by Luis de Belmonte, Moreto and D. Antonio Martínez, is a re-cast of *El gran Duque de Moscouia*. V. 8 PFE, 1918

*Gran (La) Pintora. — P. ; M. gives this *comedia* as by Villegas.

Gran (El) Prior de Castilla. — (See *El Hijo de la Molinera, y el Aldegüela*).

*Grao (El) de Valencia. — P. *Acad. N. I.* 512.

Guanches (Los) de Tenerife, y Conquista de Canaria. — P². (Conquista de Tenerife). M. and H. give the play with the title of *Nuestra Señora de la Candelaria*. X ; *Acad.* XI. MS. copy (Parma). There is a MS. with the title *Nuestra Señora de la Candelaria* in the Bib. Nac. *Cat.* No. 2398, but is an entirely different play. v. *Zftf.* XXX, 228.

Guante (El) de Doña Blanca. — H. ; *Vega del P.* ; *Dif.* XXX

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(Zaragoza, 1636 : reprinted in Seville in 1638 by Andres Grande v. *Ztft.* XV, 224) ; *Dif.* XXIX (Valencia, 1636) ; XLIV (Zaragoza, 1652 ; *Obras suelt.* IX ; II. II., 17 ; *Acad.* IX. MS. copy *Cat.* B. N. No. 1429. According to Fajardo this play was printed in Parte V., published at Seville. « This delightful *comedia* must be one of the latest of Lope » M. y P. See also Restori *Ztft.* XXVIII, 233. It is one of the best written in Lope's repertory and Dieze (trans. of Velazquez, p. 333) says that it also bears the title *Lo que puede Lope*, and that in it Lope observes all the rules of the theatre.

Guardar y guardarse. — XXIV, Zaragoza, 1641 ; II. II., 385 ; MS. copy (Osuna). *Cat.* B. N. No. 1433 ; Rocamora, No. 626.

*Guelfos y Gibelinos. — P. H. notes a play of this name by Malaspina ; it is the alternative title of his *comedia* : *La Fuerza de la Verdad*, *Escog.* XIV. This latter is an imitation of *El Diabolo Predicador*. Schaeffer, II, 267.

*Guerras Civiles (Las). — P. [De Granada? In any event it must differ from *La Envidia de la Nobleza*, which is cited in P. with its primitive title *Cegries y Bencerrages*].

Guerras de Amor y Honor. — H. ; S. (Brit. Mus. ; Arl. ; Duran and Parma). It is stated in the closing verses that this is the First Part. Salvá possessed an ancient *suelta*, declaring : « Representóla Prado ».

*Guia (La) de la Corte. — P². ; M. ; H.

Guzmanes (Los) de Toral. — P. ; (ó Como ha de usarse del Bien y ha de prevenirse el Mal), published by Dr. Antonio Restori, Halle, 1899. Restori thinks that the play was written in the last decade of the XVI century. *Ztft.* XXX, p. 228.

H

Halcon (El) de Federico. — P². ; XIII ; « Representóla Riquelme ». Reprinted by R. Anschütz, *Boccaccio's Novelle vom Falken*, etc., Erlangen, 1892. *El Halcon de Federico* is founded

on Boccaccio's *Dec.* V. 9. The same subject is treated by Tirso de Molina's *Palabras y Plumas*.

Hamete (El) de Toledo. — P². ; IX. Mes. Rom. gives *El Galan de Meliona* as the alternative title of this play. Another *Hamete de Toledo*, entirely different in substance, bears the names of Belmonte and Martínez. *Escog.* I. There is also a *comedia burlesca* of the same title by « tres ingenios » in *Escog.* XLI.

✦ Hazañas (Las) del Cid, y su Muerte, con la Toma de Valencia. — Printed at Lisbon and Madrid, 1603 ; MS. copy, *Cat.* B. N. Nos. 895, 1476. Published by A. Hämel, Halle, 1910. It is certainly not Lope's.

Hazer bien a los Muertos. — (See *Don Juan de Castro, segunda parte*).

Hechicera (La) de Argel. — (See *La mayor Desgracia de Carlos V.*).

Hechos (Los) de Bernardo del Carpio (See *El Casamiento en la Muerte.*).

Hechos (Los) de Garcilaso de la Vega y Moro Tarfe. — *Acad.* XI ; MS. copy, in *Bib. Nac. Cat.* No. 1477. See *Life of Lope*, p. 96. Restori doubts whether this be the earliest *comedia* of Lope extant : until better proof be furnished, this honor belongs to *El Verdadero Amante*. v. *Zfjt.* XXX, 220 ; Stiefel, in *Jahresbericht*, VII, II, 234.

» Hermanas (Las) Bandoleras. — Salvá (I, p. 608) possessed an ancient *suelta* of this *comedia* bearing Lope's name. He says : « It is not in the *Partes*. »

*Hermano (El) Francisco. — P². (*El Rustico del Cielo* ?). This play was in the possession of Gaspar de Porres, *autor de comedias*, in May, 1605. *Nuevos Datos*, p. 90.

Hermosa (La) Alfreda. — P. ; (*La Hermosura de Alfreda*) ; IX. MS. copy (Parma). This play has no *figura del donayre*. It was in the possession of Gaspar de Porres, *autor de comedias* on March. 20, 1601. *Nuevos Datos*, p. 53.

The play that bears this title in the *Indice* of Medel is ascrib-

ed to Calderon, notwithstanding the assurance of Vera Tassis that Calderon did not write it. It is Lope's *Las dos Bandoleras*, reprinted in Academy, IX. Schaeffer says this play served as a model for the *comedia* of Matos and Villaviciosa: *A lo que obliga un Agravio, y las Hermanas Bandoleras*. *Geschichte*, I, 133. See also *Las dos Bandoleras*.

Hermosa (La) Ester. — (La Soberbia de Aman y Humildad de Mardocheo). — P². ; XV ; « Representóla el famoso Sanchez con notable autoridad y aplauso. » *Acad.* III ; MS. autog. (*La bella Ester*) Brit. Mus., dated April 5, 1610 ; the S. (Holland and Duran) with the title: *La Horca para su Dueño* is by Godínez : there is said to have been an autog. MS. of it, signed by Godínez, in the Osuna Library. See Rocamora, No. 1115, where it bears the title *La Reina Esther*. In the *Cat. B. N.* No. 2849, we are told that it is written in various hands, and is dated 1613. I possess a *suella* entitled: *Aman y Mardoqueo*, por otro título *La Horca para su Dueño*, Valencia, 1777. It is ascribed to Doctor Don Felipe Godínez. *Forinell*, p. 171-173.

Hermosa (La) Fea. — XXIV, Zaragoza, 1641 ; H. II., 349 ; S. (Brit. Mus. and J. R. C. ; H. A. R.) It was represented at Valencia by Cristóbal de Avendaño before April 26, 1632. *Mod. Lang. Rev.* III, 43.

* Hermosa (La) Florinda. *Comedia* ascribed to Lope in the possession of Juan Jeronimo Almella in Valencia in 1628. Mérimée, in *Bull. Hisp.* VIII, 378. The play seems otherwise unknown. Doubtful.

*Hermoso (El) Peligro. — A *comedia* mentioned in a letter (without date ; 1628-30 ?) by Lope to the Duke of Sessa. La Barrera, *Nueva Biog.* 648.

Hermosura (La) aborrecida, y Desdichada firme. — P² ; VII ; MS. copy *Cat. B. N.* No. 1491. According to the closing verses, this is the First Part.

*Hero y Leandro. — P. The only known play with this title is by Mira de Mescua.

Hidalgo (El) Abencerraje (El Hidalgo Jacimin). — XVII; *Acad.* XI. MS. copy (Osuna) entitled *El gallardo Jacimin y el Hidalgo Abencerraje*, *Cat. B. N.* No. 1358 (Rocamora, No. 608. MS. copy (Parma) with title *El Hidalgo Abencerraje*. M. notes *El gallardo Jacimin*. This is probably meant for *El gallardo Jacobin*, given in P². Restori says: « this second title, *El gallardo Jacobin*, leads La Barrera and Menéndez y Pelayo to conjecture that it may be the same play cited in the *Peregrino* of 1618 (P²) with the title *El gallardo Jacobin*. The old conjecture of Schack (III, 90) has always better pleased me, that, in *El gallardo Jacobin* the subject treated is entirely different from that of the chivalrous Abencerraje Jacimin; that it treats of the young Jacobin Giacomo Clement, who assassinated Henry III on July 30, 1589. » *Zft.* XXX, 217; but see *Acad.* VI, p. cxi.

Hidalgos (Los) del Aldea. — P²; XII. MS. copy (Parma).

Hierros (Los) por Amor. — S. (J. R. C. and Duran). Medel gives the title as *Yerros por Amor*.

Hijo (El) de la Molinera, y el gran Prior de Castilla. (Mas mal hay en la Aldegüela de lo que se suena). *Escog.* XLII, under the name of Francisco de Villegas, with only the first title. The play is by Lope. See *El Aldegüela*.

*Hijo (El) del Olmo. — P².

Hijo (El) de los Leones. — XIX; S. (Brit. Mus.; Arl.); H. II., 217. See Restori, *Una Collezione*, p. 13. At Parma there is an ancient *suelta* s. l. n. a. and one of Madrid, 1730; Salvá, I, p. 609.

Hijo (El) de Reduan. — P.; I; *Acad.* XI. This play has no *figura del donayre*. v. *Zft.* XXX, 217.

*Hijo (El) de si mismo. — P.; P². Chorley does not think that this can be *El Hijo sin Padre*. In fact both *comedias* are registered in P².

*Hijo (El) piadoso y Bohemia convertida. — M.; H. Fajardo states that this play was in the volume of *Comedias* by Lope and others, published at Seville. La Barrera originally asserted

that a fragment of the volume, containing this piece, was in the Osuna collection (Tomo 132), but this appears to be a mistake. See the contents of these *Tomos colecticios*, pp. 36-37.

Hijo (El) por Engaño, y Toma de Toledo. — M.; H. (anon.); printed in *Doce Comedias nuevas de Lope y otros Autores: Segunda Parte*. Barcelona, 1630. (La Barrera, p. 709); *Acad.* VIII; MS. copy, with the additional title: y Rey don Alfonso de la Mano horadada, *Cat. B. N.* No. 1522. In the opinion of Menéndez y Pelayo, this *comedia* may, at most, be a re-cast, barbarously done, of Lope's *El Cerco de Toledo* (p. xxxii). On the other hand Restori says that this *comedia* is the work of Lope and not a later re-cast, as Menéndez suspects. v. *Zlft.* XXVI, 509; La Barrera, *Cat.* 578.

Hijo (El) sin Padre. — P².; Nicolas Antonio says that this play was in Parte XXIV, Madrid, 1640; S. (J. R. C. and Vienna). MS. copy (Duran), *Cat. B. N.* No. 1525. This is evidently a different play from *El Hijo de si mismo*, as indeed, Chorley had observed. Both plays are given in the list of P².

*Hijo (El) venturoso. — P. *Acad. N. L.* 188.

*Historia (La) de Maragatos. — M.; H.; Fajardo alleges that this play was printed in Parte V of Lope and others, published at Seville. M. and H. both give the last word of the title as *Mazagatos*, but this is probably a mis-print. Cf. the Second Act of *El Pleyto por la Honra*, where in the antepenultimate scene, the servant asks:

¿ Si ha de aver
la de Maragatos?

Historia (La) de Tobias. — P².; XV; « Representóla Riquelme ». *Acad.* III.

Hombre de bien (El). — P².; VI; H. IV., 187. S. (Brit. Mus.; J. R. C.) *WFE*, 1918, p. 279.

Hombre (El) por su Palabra. — P².; XX.

Honor (El) en el Agravio. — (See *La Lealtad en Traycion*.)

Honra (La) por la Muger. — XXIV, Zaragoza, 1633; S. (J. R.C.; Munich). MS. copy (Parma; Holland; Osuna): *Cat. B. N.* No. 1543; the latter copy was made in 1622. Rocamora, No. 662. Paz y Mélia alleges that it is not contained in the above edition of Zaragoza, 1633; nevertheless, I find it in my copy of that edition.

Honrado (El) con su Sangre. — According to Nicolas Antonio this play was in Parte XXIV, Madrid, 1640. A *suelta* of this title in the Osuna library bore Claramonte's name. It is likely to be a re-cast — perhaps of Lope's play.

Honrado (El) Hermano. — P.²; XVIII; *Acad.* VI. MS. copy (Parma). This play has no *figura del donayre*. Chorley classes it as an early composition. v. Stiefel, in *Zift.* XXIX, 333; and *Ibid.* XXX, p. 332. Menéndez y Pelayo thinks it the same play that, under the title of *Los Horacios*, is cited in the first list (P.) of the *Peregrino*. It is also reprinted in Ochoa. *Tesoro del Teatro Español*, Paris, 1838, Tomo II, 515: see also Restori, *Zift.*, XXII, 452.

*Honrado (El) Perseguido. — P.².

*Horacios (Lós). — P. It is probably *El honrado Hermano*.

Horca (La) para su Dueño. — (See *La hermosa Ester*). S. (Duran and Holland.) The *comedia* was copied in Orche (Province of Guadalajara) in 1613. *Bull. Hisp.* (1907), 378.

Huelfos y Gebelinos. — P. (See *Guelfos y Gibelinos*).

Humildad (La) de Mardoqueo. P. (See *La hermosa Ester*.)

Humildad (La) y la Soberbia. — P.²; X; MS. copy (Holland; Parma). The play bears this title in the *Tabla*, but in the body of the volume it is headed *El Triunfo de la Humildad y Soberbia abatida*.

I

Ilustre (La) Fregona, y Amante al uso. — XXIV; Zaragoza, 1641. The MS. of this play in the Osuna Library is ascribed to

Lope in Rocamora's *Cat.* No. 671. Paz y Mélia, however, says (*Cat.* B. N. No. 1570) that the Osuna MS. is a burlesque upon Lope's play, and that it is by Cañizares — Lope's *comedia* was written before April, 1631, for Castillo Solórzano mentions it in *Las Harpias de Madrid*, saying that it was represented by « la mayor cómica que ahora se conoce, que es Amarilis ». i. e. Maria de Cordoba. Edition of Madrid, 1907, p. 84.

Ilustre (La) Hazaña de Garcilaso de la Vega. — (See *El Cerco de Santa Fe*.)

Imperial (La) de Oton. — VIII; *Acad.* VI. MS. copy (Parma). « Este drama contiene bellezas de primer orden » M. y P. v. *Zift.*, 452. *Ferrinelli*, p. 68-78.

*Imperial (La) de Toledo. — P.

*Imperio (El) por Fuerza. — P².

Imposible (El) mayor. — P². (See *El mayor Imposible*.)

*Inclinacion (La) natural. — P.

*Infanta (La) desesperada. — P. *Acad. N.*, T, 224.

*Infanta (La) Labradora. — P.

Infanzon (El) de Illescas: El Rey don Pedro en Madrid. — Printed in *Doce Comedias de Lope y otros Autores*, Barcelona, 1630. La Barrera says that this *comedia* likewise appeared in *Parte XXVII (extravagante)*, Barcelona, 1633, under the name of Lope; but, as Chorley points out, this *Parte* does not now exist. (*Catálogo*, p. 682). It survives only in fragments, and *El Infanzon de Illescas* is not among the fragments which have been saved. At the end of a copy of *Parte XVII* (1621) that belonged to Tieck (now in the Berlin Library) *El Infanzon de Illescas* is substituted as the twelfth play in place of *El Hidalgo Abencerraje*. It was also printed in *Comedias de Calderon*, Parte V, Barcelona, A. de la Caballeria, 1677, where it occupies the fifth place (La Barrera. *Cat.*, p. 52). This is one of the *Partes* falsely ascribed to Calderon, which he himself rejected. A MS. copy of this play, ascribed to Gabriel Tellez (?) is given in the *Cat.* B. N. No. 1593, with a license dated Zaragoza, December 30, 1626. This is the

version published in Academy IX. It is interesting to note that this copy was made for Juan Acasio Bernal y Bergara, a well-known *autor de comedias*. According to Restori, the play is earlier than 1618, since it contains a flattering allusion to the Duke of Lerma, whose fall occurred in that year. See the important article of Prof. Restori, who gives all the variants of the volume of Barcelona, 1677, in *Zeitschrift* XXIX, p. 105, ff.; [cf. also: *Comedias de Tirso de Molina*, ed. Hartzenbusch (*Bib. de Aut. Españoles*), p. 716, and Academy. IX, p. cxlii. There is likewise a *suelta* containing many variant readings in the Munich Library: v. Stiefel, *Zft.* XXXI, 476 where it is attributed to Calderon. Concerning the MS. of 1626 in the Bib. Nacional, mentioned above, my friend, the late Sr. Menéndez y Pelayo (whose kindness to me I can never forget) wrote to me years ago: « No es exacto, á pesar de lo que dice el índice impreso, que el manuscrito de *El Infanzon de Illescas*, que, procedente de la Biblioteca de Osuna, paró á la Nacional, atribuya la comedia á Gabriel Tellez (siendo de advertir, por otra parte, que jamás el Maestro Tirso usó su nombre verdadero en las comedias profanas). En ese manuscrito, formado por la unión de otros dos, la pieza está atribuida á Andrés de Claramonte. Con nombre de Tirso, no se conoce manuscrito alguno de dicha comedia, más que un moderno que Hartzenbusch dice que vió ». Lope's play is closely followed by Moreto, in his *El valiente Justiciero* (*El Ricobombre de Alcalá*.) « Moreto debe á Lope absolutamente todas las bellezas históricas del *Ricobombre de Alcalá*. » M. y P. *Acad.* VII, p. clxxxv.

Ingratitud (La) vengada. — P.; XIV; « Representóla Osorio el autor antiguo ». Cervantes mentions this play, *Don Quixote*, I, Cap. xlviii.

Ingrato (El). — According to Nicolas Antonio this play was in Parte XXIV, Madrid, 1640. S. (Brit. Mus., and J. R. C.) with Calderon's name.

Ingrato (El) Arrepentido. — M.; P.; XV. « Representóla Rios ». This play has no *figura del donayre*.

Injusta (La) Venganza. — (See *La Corona de Ungria*.)
 Inobediente (El). — (See *La Ciudad de Dios*.)
 Inocente (La) Laura. — XVI; II. IV., 475. The closing verses of this play disclose an alternative title : *Las Trayciones de Ricardo*. The alusion of Lope to himself (*Belardo*) in this play (Act III, Sc. III.) are very curious.

Inocente (La) Sangre. — XIX; II. IV., 349; *Acad.* IX. MS. copy (Parma). In the dedication and in the closing verses the alternative title is given as *Los Carvajales*. Chorley notes that this is an old play. Lope himself says so in dedicating it to Sebastian de Carvajal : « años ha que escriui este suceso ». Yet, despite the early period of composition and the fact that the author calls the piece a *tragedia*, a *figura del donayre* is introduced. Restori says : « It is certain, however, that Lope retouched the play on printing it, otherwise it would be impossible to understand the allusion to *La Gloria de Niquea*, which was written in April, 1622, and represented on May 15 of the same year. » *Zift.* XXVIII, 233.

Intencion (La) castigada. — XXII, Zaragoza, 1630; MS. copy (Parma).

Isla (La) Bárbara. — This play bears Lope's name in the volume entitled : *Doce Comedias de varios Autores*, Tortosa, 1638, but it was really written by Miguel Sanchez. It has been reprinted by me (Boston, 1896) with the true author's name attached to it : *La Guarda cuidadosa* and *La Isla Barbara*, two comedias by Miguel Sanchez (El Divino), etc. A. Restori, *Appunti Teatrali spagnuoli*, (*Studj di filol. romanza*, Fasc. 20), 1898

J

Jacintos (Los). — (See *La Pastoral de Jacinto*.)

Jardin (El) de Amor. — (See *Los Ponces de Barcelona*.)

Jardin (El) de Vargas. — H. ; (La Gata de Mari-Ramos), S. (Chorley and Duran). The incomplete autograph, bearing the

second title, and formerly in Duran's collection, is now in the Bib. Nacional: *Cat.* No. 1374. In all probability it is not an autograph. The third Act is wanting.

*Jardín (El) de Falerina. — P. Calderon wrote a play with the same title, published in Part V. of his *comedias*, Madrid, 1694.

Jorge Toledano. — P.¹; P.²; XVII. MS. copy (Parma). The play has no *figura del donayre*. Lope informs us in the dedication that it is an early piece. He says: « Hazia el lorge Toledano aquel insigne representante de Toledo Solano, à quien en la figura del galan por la blandura, talle y aseo de su persona, nadie ha ygualado ». (Madrid, 1621, fol. 261^v.) As the play was first represented by the company of Gaspar de Porres, to which Solano belonged in 1595, the play was probably written not long before that date.

Juan de Dios y Anton Martin. — P.². X. (San Juan de Dios); *Acad.* V. MS. copy (Parma). v. *Zift.* XXII, 278.

Judia (La) de Toledo. — (See *Las Paces de los Reyes*). Mescua also wrote a *comedia* entitled *La Judia de Toledo*, v. Rennert, in *Revue Hispanique*, VII.

Jueces (Los) de Castilla. — P.²; M.: *Acad.* VII. The original *comedia* of Lope no longer exists. The play published in *Acad.* VII, is the beautiful piece by Moreto. Menéndez y Pelayo says: « A play is found under the name of Moreto in the *Primera Parte* of this *Comedias* (1654 and 1677), bearing the same title as Lope's: *Los Jueces de Castilla*; it is also printed in the *Verdadera Tercera Parte* of the same author (1676 and 1707), afterwards in *sueltas* and finally in Moreto's *Comedias* (*Bib. de Autores Españoles*). . . . I believe firmly that Moreto's *Jueces de Castilla* is only a re-cast of Lope's play, and that it may be substituted approximately for Lope's lost play. » (*Acad.* VII, clxxvii.) All the *Partes* of Moreto's *Comedias* that I have seen, and all those that I possess, except the *Tercera Parte* of Madrid, 1681, are spurious and lack *Aprobaciones* and *Licencias*. I find the above play in *Tercera Parte* of 1703. v. Salvá, *Catálogo*, I, No. 1327; *Zift.* XXVI,

500; Schaeffer, II, 175, 240. It may be added that La Barrera considered the play of this title that has been preserved to be an authentic play by Moreto: as « legítima suya »; while Chorley is not convinced and inclines to the belief that it may be merely a re-cast of Lope's piece.

*Juceces (Los) de Ferrara. — P.

— Juez (El) de su misma Causa. — According to Nicolas Antonio this play appeared in Parte XXIV, Madrid, 1640.

Juez (El) en su Causa. — P.; P.²; XXV, Zaragoza, 1647; *Dif.* XXVIII. Chorley thinks this may be identical with *El Juez en su misma Causa*. It is doubtless the same play. The *suelta* in the Brit. Mus. fragment of *Dif.* XXVIII. « Representóla Aven-
daño ».

Julian Romero. — H.; Osuna, Tomo 133, fols. 101-122. Apparently a fragment of Parte XXVII. *extravagante*, quoted by Fajardo. « Representóla Antonio de Prado. » v. Salvá, *Catálogo*, I, p. 613.

*Juventud (La) de San Isidro. — H.; In *Relacion de las Fiestas*, etc., Madrid, 1622; *Obras sueltas*, XII; *Acad.* IV.

L

Laberinto (El) de Amor. — (See *La Prueba de los Ingenios*.)

Laberinto (El) de Creta. — P.²; XVI; *Acad.* VI., also called simply *El Laberinto*. See *Life of Lope*, p. 113; *Zft.* XXIII, 443.

Labrador (El) del Tormes. — H.; S. (J. R. C.; Duran and Holland); MS. copy *Cat.* B. N. Nos. 420 and 1718. The closing verses give an alternative title: *Lo que puede un Agravio*.

Labrador (El) venturoso. — XXII, Madrid, 1635; *Dif.* XXVIII; « Representóla Roque de Figueroa ». *Acad.* VIII. According to Nicolas Antonio, this play was contained in Parte XXIV, Madrid, 1640. Fajardo repeats this statement, and adds that the piece likewise appeared in XXVIII, *extravagante*. It was

La justa de Fernán, y ma se la muestra, A
249.

represented before the Queen by Cristóbal de Avendaño, between October 5, 1622 and February 5, 1623. v. Schack, *Nachträge*, p. 67; *Zftf.* XXVI, 505. The *suelta* in the Brit. Mus. is a fragment of *Dif.* XXVIII.

Lacayo (El) fingido. — P.; M. (anon.); GL. 1617. MS. copy (Parma). This play has no *figura del donayre*.

Lagrimas (Las) de David. — M.; H. There is a play with this title by Godínez; but the entry in Medel and Huerta may be merely a slip for *David Perseguido*.

Lanza por Lanza, la de Luis de Almansa (Parts I and II); *Acad.* IX. (Part one). Tomo 133, ff. 21-38 (Osuna). S. (Part I, Holland). « Representóla Avendaño. » Fajardo alleges, and La Barrera repeats the statement of his predecessor, that this play is a fragment of Parte XXVII, *extravagante*. Barcelona, 1633. Part II of this play seems to be lost.

Laura perseguida. — P.; IV; MS. copy, dated Alba de Tormes, October 12, 1594. *Cat. B. N.* No. 371. In his *Peregrino*, Lope says of this play: « La hizo Porras, autor famoso ». There is a reference to Alba, and the Duke Albano on fol. 16^v, ed. of Pamplona, 1614.

*Lazarillo de Tormes. — P².

Leal (El) Criado. — XV; « Representóla Vergara ». MS. copy, dated at Alba de Tormes, June 24, 1594. *Cat. B. N.* No. 371. The original autograph of this *comedia*, as well as the originals of *Los Chaves de Villalba*, *Laura perseguida* and *Carlos I. en Francia*, existed in the Archives of the Duke of Sessa, in 1781. This play has no true *figura del donayre*. The *criado leal* of the title is Uberto, and not the servant or *criado* Julio, who is also one of the personages. Julio has some few witticisms allotted to him, but the *gracias* are soon abandoned. This *comedia* belonged to the *autor de comedias* Luis de Vergara, who had a license to represent it on October 30, 1595. Sanchez-Arjona, *Teatro en Sevilla*, 108.

Lealtad, Amor y Amistad. — M.; II.; Parte XXVI, *extrava-*

yante, Zaragoza, 1645, which was probably first published between 1632 and 1633. Chorley is somewhat sceptical as to this early issue. [But Lope's *El Desprecio agradecido* shows that it must have appeared before 1635.] See above, concerning these *Partes extravagantes*.

Lealtad (La) en el Agravio. — XXII, Zaragoza, 1630; *Acad.* VIII. MS. copy (Parma). (See *En la mayor Lealtad mayor Agravio*). *La Lealtad en el Agravio* is probably identical with *Las Quinias de Portugal* in the first list (P.) of *El Peregrino*. *Acad.* VIII, p. c.; *Ztft.* XXVI, 515.

Lealtad (La) en la Traicion. — H.; S. (J. R. C.) La Barrera says there was a MS. of this play, dated [November 22,] 1617, in the Duran collection. There is a copy by Duran of a *suelta* in the Bib. Nac. Cat. No. 1734), which copy bears the additional title *El Honor en el Agravio*. This alternative title is also given in the closing verses. « Representóla Prado ». There is a *suelta* of *La Lealtad en la Traycion*, which formed part of a volume of *comedias* (fols. 41-57) in the Munich Library. Stietel, in *Ztft.* XXX, 554.

Leon (El) apostólico, y Cautivo coronado. — H. La Barrera states that this play is found in a *suelta* (Osuna), described by him as a fragment of the volume *de Lope y otros*, Sevilla. The *comedia* is in Tomo 132, Osuna, ff. 171 *et seq.*, and this *tomo coleccionado* is thought to represent the *Comedias de Sevilla*, in which, according to Fajardo, the piece originally appeared.

Ley (La) executada. — XXIV, Zaragoza, 1633; H. III., 181; there is a MS. (copy of Part XXIV) in the Bib. Nac. No. 3910. Of this play Hartzenbusch says: « The style, in various passages, does not seem to be Lope's; it appears more like the work of three authors than of one ». Schaeffer says that in the first two Acts this play follows the old novel *Aurelio é Isabela*.

Liberal (El) Genoues. — (See *El Genoues liberal*).

† Libertad (La) de Castilla por el Conde Fernan Gonzalez. — Lisboa and Madrid, 1603; MS. in Bib. Nac. (*en lengua antigua*).

Cat. No. 895. Chorley rejects the attribution to Lope. v. Restori, *Zftft.* XXVI, 501. The play is probably by Hurtado de Velarde. Menéndez y Pelayo, *Antología*, XI, 240, calls Lope's play published in Parte XIX: *La Libertad de Castilla por el Conde Fernan Gonzalez*, which, in fact, it is called in the closing lines. It is wholly different from this play of Hurtado de Velarde, printed in 1603.

Libertad (La) de San Isidro. — M.; H. This would seem to be *La Juventud de San Isidro*.

*Libertad (La) vendida. — P².

Limpieza (La) no manchada, Santa Brígida. — XIX; *Acad.* V. MS. copy (Parma). This is *El Asombro de la limpia Concepción*, written by Lope in 1618, and acted on October 29, of the same year by the company of Baltasar de Pinedo. See Tirso de Molina, *La Villana de Vallecas*, Act I. sc. V., in his *Comedias Escog.*, Vol. VI, p. 147; *Acad.* V, p. XLVII; and *Zftft.* XXII, 282.

† Lindona (La) de Galicia. — M.; H. A *suelta* with this title bears Montalvan's name. Chorley thinks that this may be the play ascribed to Lope. La Barrera, (*Catálogo*, p. 268 and 456) would identify it with Moreto's *La Rica-hembra de Galicia*: he omits this piece from the long list of Moreto's productions (*ibid.* pp. 276-281). This is particularly unfortunate. I have not met with any mention of the *Rica-hembra* elsewhere.

Loco (El) por Fuerza. — M.; H.; MS. copy *Cat.* B. N. No 1900, ascribed to Lope.

Loco (El) santo. — Lope (?) According to Fajardo, it is the Second Part of *El Loco cuerdo*, which should be *El Cuerdo loco*, y *Veneno saludable*. Restori, *Una Collezione*, p. 33, says this is a double error. At Parma there is a MS. entitled: *Comedia de la primera parte del Truhan del Cielo y Loco santo* de Lope de Vega Carpio. *El Loco santo* may, therefore, be the alternative title of Lope's *Truhan del Cielo*.

Locos (Los) de Valencia. — P.; XIII; « Representóla Ville-

gas ». The MS. in the Bib. Nac. *Cat.* No. 1905, entitled *Los Locos de Zaragoza*, is this same *comedia*. The alternative title in the final verses is given as *El Hospital de los Locos*: the play has no *figura del donayre*.

Locos (Los) por el Cielo. — P.; VIII; *Acad.* IV. MS. copy (Parma). v. *Ztft.* XXII, 274.

Locura (La) por la Honra. — P²; XI. MS. copy (Parma). There was formerly in the Osuna Library (now in the Bib. Nac.) an *auto* by Lope, with the same title. *Cat.* No. 1906; Rocamora, No. 739. In the closing verses the alternative title of the *comedia* is given as *El Agravio dichoso*.

Lo que está determinado. — *Escog.* III, MS. copy (J. R. C.) The play has no *figura del donayre*.

Lo que es un Coche en Madrid. — H.; S. (J. R. C.) It is also said to be in Parte XXVI, *extravagante*, Zaragoza, 1645. The play is really Antonio de Mendoza's *comedia Los Riesgos que tiene un Coche*.

Lo que ha de ser. — XXII, Zaragoza, 1630; XXV; H. H., 507; MS. copy in Brit. Mus., dated September 2, 1624. The argument of this play is the « pietosa historia di Leandro Spinola e Bianca Lomellini ». Restori, *Genova nel Teatro classico di Spagna*, p. 33, and p. 35, n. 2.

S. Madrid, *Libreria* a
L. de, 1804 [Bib. N.
4-63 4°-nº 28]

Lo que ay que fiar del Mundo. — P²; XII. MS. copy (Parma).

Lo que passa en una Tarde. — P²; H.; M. (anon.) Inedited (?) MS. autog. (Osuna) in Bib. Nac., dated November 22. 1617; *Cat.* No. 1772. Rocamora, No. 749. « Representóla Villegas », who played the part of Don Felix. The *autor de comedias*, Juan Jeronimo Almella possessed a manuscript of this play in Valencia, in 1628. v. H. Mérimée, in *Bull. Hisp.* VIII, p. 378.

Lo que puede un Agravio. — M.; H.; *suelta* (Duran, Holland). It is *El Labrador del Tormes*. See above. MS. copy, in Bib. Nac. *Cat.* No. 1780 and No. 420.

*Lo que pueden Celos. — P².

Lucinda perseguida. — P.; XVII; « Representóla Melchor de

Leon». MS. copy (Parma). This play has no *figura del donayre*. Lope, in his dedication, speaks of it as: « esta Comedia de las primeras que yo escriuia quando tambien eran mis años flores. » *8470 v. RFE*, 1918, v. p. 260

*Lucrecia (La). — P².

Llave (La) de la Honra. — *Escog.* III; H. II., 117; MS. copy (J. R. C.). Cf. *La Corona merecida*.

Llegar (El) en Ocasión. — P²; VI; MS. copy, B. N. No. 1937; MS. No. 1936, which bears the same title and is also ascribed to Lope, is a different play as the opening and closing lines show. There is also an *auto* with the same title, which was represented by Avendaño in 1621. *Bull. Hisp.* (1908), 244. Lope's play is founded on Boccaccio's *Decamerone*, II, 2.

M

Madrastra (La) mas honrada. — Osuna, Tomo 133.

Madre (La) de la mejor. — P²; XVII; *Acad.* III. « Representóla Riquelme ». This play, with the title *El Nacimiento del Alba* is found in Parte XXVI, *extravagante*, Zaragoza, 1645. It also occurs as a *suelta*, with the title *El Nacimiento del Alba*, which is, so far as concerns Acts I and II, simply an abbreviation and mutilation of the present piece. Act III of the *suelta*, is entirely different, has nothing to do with the preceding Acts, and Chorley thought it good enough to pass as Lope's work, were it not so unlikely that he should re-cast an old play for insertion in Parte XVII. Restori has pointed out (*Zift.* XXII, p. 118), that this Act III of *El Nacimiento del Alba* is the *auto* of Lope, supposed to be lost, entitled *La Concepcion de Nuestra Señora*. He has since published it: v. *Degli « Autos » di Lope de Vega Carpio*, Parma, 1898, p. 9.

Madre (La) Teresa de Jesus. — P². With the added title Fundadora del Carmen, there is in the Bib. Nac. *Cat.* No. 1941, an Osuna MS. partly autograph (Act II. leaves 6-10)

ascribed to Lope. Rocamora. No. 768. (v. *Santa Teresa*). *Acad.* V. To judge by the first and last verses of the MS., it is the same text that is found in *Diez Comedias de varios Autores*, Tortosa, 1638, where the play is attributed to Luis Velez de Guevara, with the title : *La bienaventurada Madre Santa Teresa de Jesus*; this is also the text which has been published by Menéndez y Pelayo in *Acad.* V. There is another MS. in the Bib. Nac. *Cat.* No. 3489, entitled : *Vida y Muerte de Santa Teresa de Jesus*, which is also from the Osuna collection, but it is an entirely different play. It is also ascribed to Lope. v. Restori *Zftf.* XXII, 282; *Litteraturblatt*, 1902. See *La Vida y Muerte de Santa Teresa de Jesus*.

Maestro (El) de danzar. — P.; *Escog.* III; H. II., 71. The autograph, written at Alba de Tormes in 1594, has, it seems, disappeared. There is a copy in the Bib. Nac. *Cat.* No. 1951. In a letter to Chorley, dated April 22, 1866, La Barrera admitted that his MSS. of *El Maestro de danzar* and *El Esclavo fingido* were not — as he had imagined (*Catálogo*, p. 437) — autographs, but copies.

Magdalena (La). — P². (See *La mejor Enamorada*.)

Mal casada (La). — P².; XV. « Representóla Riquelme ». H. II. 289. Rex, XLV¹ x LVII¹¹

Mal Pagador (El) en Pajas. — Mes. Roman. Doubtful. Fajardo states that it was in the *Comedias de Sevilla*. Elsewhere he ascribes it to Calderon, and Medel concurs; but according to Vera Tassis the play is supposititious.

Marido (El) mas firme, Orfeo. — XX; *Acad.* VI. « The composition of this play cannot be much earlier than 1625, the year in which the volume (XX) was published. » M. y P. Lope says : « Es Fabula que escriui tres años antes que El Licenciado Iuan Perez de Montaluan su Orfeo »; i. e. about 1620-1621. *Comedias*, Parte XX: Restori, in *Zftf.* XXIII, 446. At the end a second Part is promised, which seems to be unknown.

Marmol (El) de Felisardo. — P; VI; MS. copy (Osuna),

Cat. B. N. No. 2023. Rocamora, No. 792. This play has no figura del donayre.

Marques (El) de las Navas. — XXII, Zaragoza, 1630; *Escog. VIII.* (as of Mira de Mescua); H. IV.; MS. autog. dated April 22, 1624 (Holland), and S. (J. R. C. and Holland). MS. copy (Parma). *Acad. XIII.* The same subject is treated by Montalvan in *Lo que son Juicios del Cielo. v. Zftt. XXXI, 500.*

Marques (El) de Mantua. — P.; XII; MS. copy (Parma). In the final verses the alternative title is *Baldovinos y Carloto*. The play has no *figura del donayre*. *Acad. XIII.* « Es la mejor comedia de su genero entre las de Lope. » M. y P.

*Marques (El) del Valle. — M.; H.

*Martir (El) de Florencia. — M.; P².

Martires (Los) del Japon. — MS. copy *Cat. B. N. No. 2034*: this MS. ascribes the play to Lope, except in the title to the Third Act, where it is attributed to Mescua. Duran says it is Lope's, but both Medel and Huerta assign it to Mescua. *Acad. V. (Los primeros Martires del Japon)*. The date of this play is 1617. Restori, *Zftt. XXII, 292. Los Martires del Japon* was acted in the Philippines in 1619. Retana, *El Teatro en Filipinas*, p. 29. A play entitled *Los Martires Japones* was represented in June 1602. Pérez Pastor, *Nuevos Datos, 75.*

Martires (Los) de Madrid. — H.; *Dif. XXIX, Acad. V; S. (J. R. C.)*. Schack says there was formerly in the Osuna Library a play *El Martir de Madrid* by Mescua. This MS., autograph for the greater part, is now in the Bib. Nac. *Cat. No. 2029. Rocamora, No. 793* also ascribes it to Mescua. In the Osuna Library there were also two copies (Rocamora, No. 796) of a play *Martires de Madrid y dejar un Reino por otro*, ascribed to Matos, Cáncer y Moreto. *Cat. B. N. No. 2032.* Another play (apparently) with the same title existed in MS. in the Osuna Library, attributed to « tres Ingenios ». See Paz y Mélia's *Cat.* The usefulness of this catalogue is sometimes lessened by the fact that the editor does not always give the name of the author

or authors which appear on the MS., but, without informing us, he sometimes substitutes what he considers the correct name. In *Escog.* XLIV, a play with the same title is ascribed to Cáncer, Villaviciosa and Moreto. v. *Ziti.* XXII, 278.

Mas galan (El) Portugues Duque de Berganza. — VIII; *Acad.* X; MS. copy (Holland; Parma). It also bears the title *Injustos Celos*. v. *Celos sin Ocasión*, and Menéndez y Pelayo, *Antología*, XII, pp. 293, ff. and 306-308.

Mas mal hay en la Aldegüela de lo que se suena. — (See *El Hijo de la Molinera, y el gran Prior de Castilla*). S. (Brit. Mus. and J. R. C.). The incomplete autograph (Act II. only) was said to be in Duran's collection. MS. copy, dated Toledo, May 6, 1623, by Martin Navarro. The play bears the second title in *Escog.* XLII, where it is ascribed to Francisco de Villegas, to whom it is also attributed by Medel under the third title. (See *El Aldegüela*.)

Mas pueden Celos que Amor. — H.; *Escog.* III., H. II., 175; MS. partly autograph. *Cat.* B. N. No. 2057. MS. copy (Parma). The final verses give an alternative title: *La Dama Comendador*.

*Mas vale saber que auer. — P².

Mas vale Salto de Mata que Ruego de Buenos. — M.; H.; Fajardo states that it was in Parte XXVI, *extravagante*, Zaragoza, 1645, (La Barrera, *Cat.* 682). S. (J. R. C.). See Restori, p. 13. There is also at Parma a *suelta*, Sevilla, Francisco de Leefdael, attributed to « un Ingenio de esta Corte ».

Mas valeis vos, Antona, que la Corte toda. — H.; S. (J. R. C. Duran.) MS. modern copy of the *suelta*, *Cat.* B. N. No. 2061, with the added title *ó Duquesa de Bretaña*. This supplementary title is also noted by Fajardo. In Lope's *El Cuervo en su Casa*, (Parte VI, fol. 16^v) a musician sings the song beginning: « Mas valeis vos, Antona, etc. ».

Matico (El). — P. (Los Donaires de Matico.)

*Matrona (La) constante. — P.

Mayorazgo (El) dudoso. — P.; H; MS. copy (Osuna; Parma).

Cat. B. N. No. 2099; Rocamora. No. 815. This play has no *figura del donayre*.

Mayor (La) Corona. — M.; H.; MS. copy (Osuna), Bib. Nac. *Cat.* No. 2080. Rocamora, No. 818.

Mayor (La) Desgracia de Carlos V. — [Fajardo notes the additional title: *y Hechicerías de Argel*]. — XXIV, Zaragoza, 1632 and 1633. MS. copy, (Parma). With regard to this play there is some confusion. La Barrera (*Cat.* p. 687) regards it as Lope's, and states that it is ascribed to Jiménez de Enciso in *Dif.* XLIII, Valencia, 1660. The existence of this volume is uncertain, and we know of it only through a casual mention by Fajardo. No such piece as *La mayor Desgracia de Carlos V.* appears in the true *Dif.* XLIII, Zaragoza, 1650, (La Barrera, p. 686; there is a copy in the Ticknor Library), nor does Jiménez de Enciso seem to have written a play with this title. La Barrera has evidently reproduced the entry in Fajardo, who mistook *La mayor Desgracia de Carlos V.* for *La mayor Hazaña de Carlos V.* The latter is by Jiménez de Enciso, and is correctly attributed to him in *Dif.* XXXIII Valencia, 1642; in *Comedias de los mejores y mas insignes Ingenios de España*, Lisboa, 1652 (Barrera, p. 708), and in a *suelta* (Brit. Mus.; J. R. C. and H. A. R.). Luis Vélez de Guevara, is the author of a *comedia* entitled *La Jornada de Argel, y mayor Desgracia de Carlos V.* This exists in a *suelta*, but it differs altogether from the play with which we are concerned here. The ascription to Lope is maintained by Menéndez y Pelayo who reprints the piece in *Acad.* XII. v. Restori, *Zft.* XXXI, 489. On the event which forms the subject of *La mayor Desgracia*, Lope writes as follows in Act I of *Los Cautivos de Argel* (Part XXV):

Cercóle Carlos, y fue
el mar con Carlos tan bravo,
de una hechicera famosa
segun dicen conjurado,

que fue la primer conquista
que perdió en el mundo Carlos ;
porque contra el mar no ay armas,
experiencia ni soldado.

Concerning the date of this play, Menéndez says that it is subsequent to 1625, since mention is made in it of the « fatídico tañido de la campana de Velilla en dicho año, y se extracta el discurso que sobre esta materia publicó entonces el Sr. Juan de Quiñones. »

Mayor (La) Dicha en el Monte. — H. ; MS. copy (Osuna). *Cat. B. N.* No. 2084, with the additional title *y la Gloria en el Martirio*. Rocamora, No. 820.

Mayordomo (El) de la Duquesa de Amalfi. — XI. MS. copy (Parma). There is a play by Diego Muxet de Solis entitled *La Venganza de la Duquesa de Amalfi*, in that writer's *Comedias humanas y divinas y Rimas morales*, Brusclas, 1624. The author says that it is a continuation of this piece of Lope's. It may be remarked in passing that La Barrera (*Catálogo*, p. 282) gives *La mas dichosa Venganza* as an alternative title to *La Venganza de la Duquesa de Amalfi*: But they are, in fact, two distinct works by Muxet de Solis. There is a MS. *La Mas dichosa Venganza* in the Bib. Nac. *Cat.* No. 2040, in which it is ascribed to Antonio de Solis, but in *Escog.* XXV, it is rightly attributed to Muxet de Solis. Lope's play is founded on a *novella* of Bandello, Part I, No. XXVI. See Kiesow, *Die verschiedenen Bearbeitungen der Novelle von der Herzogin von Amalfi*, in *Anglia*, xvii (1895).

Mayor (La) Hazaña de Alejandro Magno. — H. ; MS. copy (Osuna), *Cat. B. N.* No. 2087; Rocamora, No. 823. — Inedited. It need not be remarked that this is a different play from *Las Grandezas de Alejandro* of Part XVI.

Mayor (El) Imposible. — P².; XXV; H. II., 465. It was written in 1614. See *Life of Lope de Vega*, p. 221. In the second list (P².) of the *Peregrino* it is given as *El Imposible mayor*. It is imitated by Moreto in his *comedia*, *No puede ser*.

Mayor (El) Prodigio, ó el Purgatorio en la Vida. — M.; H.; S. (Duran). v. Schack, *Nachträge*, p. 85; Schaeffer, I, 201, also ascribes it to Lope. To Menéndez y Pelayo it seems doubtful. This play and Calderon's *El Purgatorio de San Patricio* are founded on Montalvan's work: *Vida y Purgatorio de S. Patricio*, published in 1627.

Mayor (El) Rey de los Reyes. — M.; H. (El mayor de los Reyes). Fajardo cites it as being by Calderon, to whom it is also ascribed in a *suelta* (Duran). Schack mentions a manuscript in the Osuna collection which bore this title and the name of Claramonte, to whom La Barrera attributes the present play. But, as Chorley notes, so many of Claramonte's pieces are mere re-casts, that the fact of his name appearing on a *suelta* is far from deciding the question of authorship. See *Cat. B. N.* No. 2091, which is doubtless the Osuna MS. mentioned by Schack.

Mayor (La) Victoria. — XXII, Madrid, 1635; XXIV, Zaragoza, 1632 and 1633. H. III., 221. S. (Brit. Mus.; J. R. C.; H. A. R.) The *suelta* I possess is a modern one (1804) and formed part of a volume, pp. 317-342. Schaeffer (I, 147) designates this play as a « Vorstudie » to *Si no vieran las Mugeress*, and says that it is taken from Bandello, Part I, Nov. XVIII.

Mayor (La) Victoria de Alemania. — *Vega del P.* XXIV, Zaragoza, 1641, with the title *Don Gonzalo de Cordoba*, q. v. Fajardo asserts that it is in Part V, Sevilla.

Mayor (La) Virtud de un Rey. — *Vega del P.* Fajardo states that it is in Part V, Sevilla; *Obras suelt.* IX; H. III., 77. The concluding verses show that it is one of Lope's latest plays, and may also rank as one of his best. It is attributed to Matos Fragoso in *Escog.* XXXVII, where it bears the title *El mejor Casamentero*.

Mazagatos (Los.) — H. (See *La Historia de Maragatos*). The title in H. is a misprint.

Medico (El) de su Honra. — H.; Osuna, Tomo 133, ff. 1-20.

« Representóla Avendaño ». Fajardo states that it is in Parte XXVII, *extravagante*, Barcelona, 1633 ; (La Barrera, p. 682): *Acad.* IX. Calderon's *comedia* is a re-cast of this. The complete title is : *Honor en la Sangria y Medico de su Honra*. It was represented by Antonio de Prado on October 8, 1628 : Rennert *Mod. Lang. Rev.* III, 46. Before this date it had been acted by the company of Avendaño, as the *extravagante* shows, — probably between 1621 and 1623. v. Restori, *Ztft.* XXVIII, 255, and Schack, *Nachträge*, p. 82.

*Medico (El) enamorado. — P.

Mejor (El) Alcalde el Rey. — XXI ; H. I., 475 ; *Acad.* VIII. S. (Brit. Mus. ; J. R. C. ; H. A. R.) Mes. Rom. gives this under the title of *El Tyrano de Galicia*. In *Escog.* XX there is a play by Martínez de Meneses entitled *El mejor Alcalde el Rey, y no hay cuenta con Serranos*, but, as is noted in the *Tabla* to the volume, this piece differs from Lope's (See Schaeffer, II, 136.) There is also a *suelta* of *El mejor Alcalde el Rey* at Parma, Madrid, Antonio Sanz, 1741 ; mine is Valencia, 1793. Of this play, Menéndez says : « Es obra de su última manera y una de las más excelentes de su teatro. » (p. LV.) v. *Ztft.* XXVI, 512, 517.

Mejor (El) Casamentero. — (See *La mayor Virtud de un Rey*.)

Mejor (La) Enamorada la Magdalena. — P.². ; M. ; H. ; MS. copy (Osuna), *Cat. B. N.* No. 2120 ; Rocamora, No. 832. also MS. copy (Gayangos), No. 3979 ; this latter lacks Act I. According to Menéndez y Pelayo, (*Acad.* V, p. LVI), this MS. is anonymous : v. *Ztft.* XXII, 294.

Mejor (El) Maestro el Tiempo. — VI.

Mejor (El) Mozo de España. — P.². ; XX ; H. III., 609 ; *Acad.* X. Lope speaks of *El mejor Mozo de España* in a letter of July 2, 1611, as if it were written in that year or shortly before. La Barrera, *Nueva Biog.* p. 167 ; v. also Restori, *Ztft.* XXIX, 364 ; Cotarelo, *El Conde de Villamediana*. 239.

Mejor (El) Representante. — P². (See *Lo fingido Verdadero*). As already noted, the piece on the same subject by Cáncer, Martínez de Meneses, and Rosete Niño in *Escog.* XXIX, is an independent work. However, Lope's penultimate scene is utilized in Act III, sc. ii, where Ginés, on the eve of martyrdom, describes the company of the blessed whose representative he is.

Melindres (Los) de Belisa. — P². ; IX; H. I., 317; it occurs as a modern *suelta* (J. R. C.) with the title *La Dama melindrosa*. Salvá (I, p. 623) notes a play *La Melindrosa ó los Esclavos supuestos* as the title of the re-cast of Lope's play by Trigueros.

Merced (La) en el Castigo, ó El Premio en la misma Pena. — H. ; S. (J. R. C. ; Holland and Parma). According to Fajardo this was printed in Part XXVI, *extravagante*, Zaragoza, 1645. Chorley questions the statement that Lope is the author. Under the title of *El Premio en la misma Pena* the play is attributed to Moreto in *Escog.* XXX; wrongly, as Fernandez-Guerra holds. With some variation towards the close, and with the title *El Dichoso en Zaragoza*, it is reprinted in *Escog.* XL., and also as a *suelta*. In both cases it bears Montalvan's name, and Fernandez-Guerra concurs in this ascription. Bacon, *Juan Pérez de Montalvan*, p. 441, classes it among the supposititious dramas of his author.

Merito (El) en la Templanza (H.), y Ventura por el Sueño. — S. (J. R. C. and Duran); MS. copy *Cat. B. N.* No. 2151. A feeble work in which Chorley finds no trace of Lope's hand.

*Meson (El) de la Corte. — P. *Acw. N. I.* 278

*Miente quien jura y ama. — P².

Milagro (El) por los Celos (H.), y Don Alvaro de Luna. — S. (Chorley; Holland; H. A. R.) Barcelona, 1770. *Acad.* X. There are two MSS. of this play in the Bib. Nac: the Osuna MS. No. 2161, is ascribed to Lope; Rocamora, No. 853, and

No. 2162, in which it is attributed to Tirso de Molina. According to the concluding lines, the full title is: *El Milagro por los Celos, y excelente Portuguesa*. Primera Parte. On the same theme (the story of Doña Beatriz de Silva) Tirso de Molina also wrote a *comedia*, entitled: *Favorecer á todos y amar á ninguno*, which, in the opinion of Menéndez y Pelayo, is a better written play than Lope's, but neither, he adds, redounds to the glory of their authors. v. Cotarelo, *Comedias de Tirso de Molina*, II, p. xviii. *El Milagro por los Celos* was in possession of the *autor de comedias* Andres de la Vega in November, 1632. Pérez Pastór, *Nuevos Datos*, 226; v. *Zft.* XXIX, 363. Both manuscripts in the Bib. Nac. Nos. 2161 and 2162 are of Lope's *comedia* though both are ascribed to Tirso.

Milagros (Los) del Desprecio. — *Escog.* X; H. II., 235; S. (Chorley), attributed to *un ingenio*, and to Montalvan, with the title *Diablos son Mujeres*. Fajardo asserts that the play was issued in Part XXVII, *extravagante*, Barcelona, 1633; the play *Diablos son Mujeres* ascribed to Montalvan, is Lope's *Milagros del Desprecio*, not even the names of the characters, only the title being changed. Stiefel, in *Zft.* XV, 221. *Los Milagros del Desprecio* was represented by Jerónima de Burgos sometime before December 24, 1632. *Mod. Lang. Rev.* III, 47.

Mirad á quien alabais. — XVI; *Escog.* VI, Zaragoza, 1653; H. IV., 455; S. (Chorley). Cf. Moreto's *Lo que puede la Aprehension*. v. Schaeffer. II, 166.

Mocedad (La) de Roldan. — P.; XIX. This play has no *figura del donayre*. Chorley calls it a good specimen of Lope's early manner. In the dedication Lope says that he composed this *comedia* in his youth « a devoción del gallardo talle, en habito de hombre, de la única representanta, Jusepa Vaca » etc. Menéndez says that it is not likely that it was written before 1596. *Acad.* XIII.

Mocedades (Las) de Bernardo del Carpio. — II.; *Escog.* VI, Zaragoza, 1653; and, according to La Barrera, in XXIX, *extra-*

vagante, Huesca, 1634. S. (Brit. Mus.; Chorley; Holland; Rennert). (See also *Bernardo del Carpio*). v. Restori, *Zftf.* XXVI, 192. As the latter observes, there were two *suektas* of *Las Mocedades*, one at Madrid, Calle de la Paz, 1728; the other by Antonio Sanz, Madrid, en la Plazuela de la Calle de la Paz, 1742. The latter derives from a different and better text than all the other impressions. It is the one that I possess.

Molino (El). — P.; I; H. I., 21; S. (Brit. Mus. and J. R. C.) This play has no *figura del donayre*.

*Monstruo (El) de Amor. — P.

Monstruo (El) de la Fortuna. — *Escog.* VII, where it is ascribed to *tres ingenios*. It is Lope's *La Reina Juana de Nápoles*.

Montañesa (La) famosa. — H.; P.; *La Montañesa*. — MS. copy Bibl. Nac. *Cat.* No. 2200, with the additional title *La Amistad pagada*, under which name it is printed in Parte I of Lope. In his *Peregrino* Lope says of this piece: « La hizo Santander, digno de ser oído, y no de menor cuydado y ingenio [que Villegas]. » fol. 263.

Monteros (Los) de Espinosa. — P.; MS. copy (inedited). *Cat.* B. N. No. 2203. Menéndez y Pelayo says « : La que con este título corre anónima en ediciones sueltas, por ningún concepto puede atribuirse á Lope ; parece escrita en el siglo XVIII. » *Acad.* V, p. xli.

Montes de Gelboé. — (See *David perseguido*).

Moza (La) de Cántaro. — H.; *Dif.* XXVII; H. I., 549; S. (J. R. C.; Holland; Parma; Vienna); there is also a re-cast in five Acts by Trigueros. MS. copy *Cat.* B. N. No. 2211; M.; anon: whether this be Lope's play or not, I do not know. The date of composition of Lope's play may be inferred approximately from the statement in the closing verses that the author had already written 1500 *comedias*. This would place the date of composition towards the close of 1631 or early in 1632. v. Hartzenbusch, *Comedias Escog. de Lope de Vega*, I, 556. There is an edition by M. Stathers, New York, 1913. It may be convenient to

point out that *Dij.* XXXVII is the volume indicated by La Barrera (*Catálogo*, p. 708) under the title of *Doze Comedias nuevas e diferentes Autores, las mejores que hasta ahora han salido, cuyos titulos van á la vuelta, Parte XXXXXVII. Año 1646. En Valencia, a costa de Juan Sonzoni*. La Barrera says that he heard of this volume through Gayangos, who received his information from Chorley; but La Barrera has omitted to note that XXXXXVII is a misprint for XXXVII. Moreover, he classifies the book wrongly under the heading of *Colecciones Sueltas* instead of placing it in the series of *Diferentes*. This copy, discovered by Ficknor in the Library of the University of Bologna, is believed to be unique. The MS. in the Bib. Nac. *Cat.* No. 2211 is not Lope's *comedia*, but an entirely different play, to judge by the opening and closing lines quoted in the Catalogue.

*Moza (La) Gallega. — P².

*Mudable (La). — P.

Mudanzas (Las) de la Fortuna y Sucesos de don Beltran de Aragon. — P². (Don Beltran de Aragon;) S. (Holland, with the second title only); *Parte III de las Comedias de Lope y otros Autores*, Barcelona, 1612, 1614; Madrid and Seville, 1613; MS. copy (Osuna), dated 1610, *Cat.* B. N. No. 2219; Rocamora, No. 881, who says it is an autograph. There is a MS. copy at Parma.

*Muerte (La) del Maestre. — P. « Se referirá á D. Alvaro de Luna? » M. y P.

Muerte (La) mas venturosa. — (See *Antonio Roca*).

*Muerto Vencedor (El). — P. ; P². ; M.

Muertos (Los) viuos. — P. ; XVII; « Representóla Villalva ». MS. copy (Parma and Bib. Nac.) *Cat.* No. 2235, (Duran). The play has a *gracioso* in the character of the gardener Doristo. On the source of this play—Parabosco, *Diporti*, Nov. 10, v. Stiefel, *Zft. f. franç. Sprache u. Litt.* XXVII, 258. An early play.

*Mugeres y Criados. — P².

Mugeres (Las) sin Hombres. — P². ; XVI ; *Acad.* VI. This

play, which Chorley conjectures to be *Las Amazonas*, has a *figura del donayre*. v. *Zift*. XXIII, 443.

*Muza furioso. — P. Mes. Rom. states that this piece is identical with *La Prision de Muza* mentioned in P. Chorley, however, thinks that this is unlikely, inasmuch as both plays are given in the same list.

N

*Nacimiento (El). — P. (El Nacimiento de Cristo?)

Nacimiento (El) de Cristo. — XXIV, Zaragoza, 1641; *Acad.* III. S. (Gayangos). This play, although called a *comedia*, and divided into three Acts, is an *Auto del Nacimiento*. It has *figuras graciosas* in the characters of Inocencia (Act. I) and the shepherd Bato (Acts II and III). Chorley ranks the play as one of Lope's masterpieces. If this play be *El Nacimiento* noted in P, it must be older than 1603; in fact, Menéndez y Pelayo says, it appears to be one of the oldest of Lope's compositions. v. *Zift*. XXII, 122. There is, however, another *comedia* by Lope entitled: « *La famosa Comedia del Nacimiento de Christo Nuestro Señor, con la buelta de Egipto*. Por Lope de Vega Carpio. Hablan en ella los siguientes: Octauiano, Emperador. Atilio, senador. Regulo, Senador. Cleolulo, Senador. Iesus, Maria. Josef. Isabel, etc... En Valencia Por Pedro Patricio Mey, junto a San Martin, 1613. Vendese en la misma Emprenta. Con una loa ». Gallardo, *Ensayo*, IV, col. 968. This, it will be seen, is an entirely different play from the one in Part XXIV.

Nacimiento (El) del Alba. — H.; Osuna, Tomo 131. S. (Brit. Mus.; Arl.; J. R. C.; Vienna); Fajardo says that this play was included in Parte XXVI, *extracagante*, Zaragoza, 1645. According to the final verses the alternative title is *La Concepcion de la Virgen*. (See the note under *La Madre de la mejor*.)

Nacimiento (El) de Urson y Valentin. — P. (Urson y Valentin). I. (First Part). This play has no *figura del donayre*.

Nadie se conoce. — XXII, Madrid, 1635.

Nardo Antonio, Vandolero. — II. Tomo 131, ff. 235-254 (Osuna). Fajardo says this play was printed in Parte V, Sevilla. A play entitled *El valiente Nardo Antonio* is ascribed to Mescua in a list of plays possessed by Juan Jerónimo Almella in Valencia in 1628. H. Mérimée, *Bull. Hisp.* VII, 378; *Mod. Lang. Rev.* (1906), 104, and *Ibid.* III, 55.

Naufragio (El) prodigioso. — M.; II.; Tomo 132 (Osuna). ff. — 270, with the title *Don Manuel de Sousa: el Naufragio prodigioso y Príncipe trocado*. Tirso de Molina treated the same subject in his play *Escarmientos para el Cuervo*. v. Cotarelo, *Comedias de Tirso de Molina*, II, p. xxi; v. Ticknor *Catalogue*, p. 105, under Corte-Real. I think the first ed. of the latter work appeared at Lisbon in 1594. v. Schack, II, p. 364.

Necedad (La) del Discreto. — P².; XXV; S. (Munich; MS. (Osuna), *Cat. B. N.* No. 2286, with the title *La Necedad en el Discreto*, and attributed to Calderon, but in the latter's *Quinta Parte*, it is mentioned as existing in MS., and as wrongly ascribed to Calderon. Cf. Cervantes's novel *El curioso Impertinente* and Matos's *comedia El Yerro del Entendido*.

Negro (El) del mejor Amo, Antiobo de Cerdeña. — MS. copy of the early xvii century at Parma. Chorley suggests that this may possibly be the alternative title of *El Santo Negro Rosambuco*, but this is a mistake. The play in the Parma MS. Prof. Restori says, is entirely different from *El Negro del mejor Amo* by Mira de Mescua, and also from the *Santo Negro Rosambuco* of Lope; both these latter have for a subject the conversion of the negro Rosambuco by San Penito of Palermo. The Parma play also differs from the *Negro mas prodigioso* of Diamante, and « from all the other Negros in the catalogues. » The above Parma MS. of *El Negro del mejor Amo* has been published by Restori, *Degli « Autos » di Lope de Vega*, Parma, 1898; see also: Restori, *Una Colla.* 28; *Zitt.* XXII, 293; *Mod. Lang. Rev.* (1906), 97. I have a *suelta* of Mescua's play.

Neron cruel. — (See *Roma abrasada*).

*Niña (La) de Alcorcon. — P².

Niña (La) de Plata (El Cortes Galan). The latter title is given in the final verses of the play. — P². ; IX; H. I., 273; S. (Brit. Mus.; J. R. C.; Gayangos; H. A. R.); *Acad.* IX. In the final verses the alternative title is *El cortés Galan*. v. Restori, p. 28; *Life of Lope*, p. 210, n. The MS. in the Brit. Mus. (Egerton, 547) entitled *La Niña de Plata y Burla vengada*, dated Montilla, January 29, 1613, is neither in Lope's hand nor signed by him: it has nothing in common, except the title, with Lope's *comedia* in Parte IX, so Prof. Fitzmaurice-Kelly assures me. There are two *sueltas* of Lope's *comedia*, one of Madrid, 1739, and one of Valencia 1781: I possess the latter. v. Restori, in *Zlft.* XXVIII, 234 ff., who gives all the variants of the *suelta*, which latter is, in fact, a re-cast of the play in Part IX, made, not impossibly, by Lope himself. See also *Mod. Lang. Rev.* (1906), 107; Schaeffer, I, p. 145.

Niñez (La) del Padre Rojas. — *Escog.* XVIII; *Acad.* V; S. (Holland), MS. autog. (Parte Primera de su Vida), in Bib. Nac. (Osuna) dated at Madrid, January, 4, 1625; *Cat.* No. 2304: it bears a license of February 2, 1625. Rocamora, No. 927. In the *Tabla* the title reads: *Las Niñeces*, etc. At the end a Second Part is promised. v. *Zlft.* XXII, 281.

Niñez (La) de San Isidro. — Published in « *Relacion de las Fiestas* », etc., Madrid, 1622; *Obras Sueltas*, XII; *Acad.* IV. v. *Zlft.* XXII, 277.

Niño (El) Diablo. — H.; (See *El Diablo Niño*); MS. copy (Primera Parte) in Bib. Nac. (Osuna). *Cat.* No. 2308. Rocamora, No. 923. S. (J. R. C. and Gayangos). The present play is undoubtedly by Luis Vélez de Guevara, as the pseudonym *Lauro* shows. A *comedia* called *El Niño diablo* was represented by the company of Lorenzo Hurtado [de la Cámara] on October 5, 1631. *Mod. Lang. Rev.* III, 48.

Niño (El) inocente de la Guardia. — P². (El Niño inocente);

VIII; *Acad.* V. (See *El Santo Niño de la Guardia*.) MS. copy (Parma). The autograph (?) reported to be in Duran's collection, entitled *El santo Niño*, etc., is now in the Bib. Nac. *Cat.* No. 3041. This MS. is not an autog., and bears a *censura* at Malaga, January 7, 1638. The play has no *figura del donayre*.

*Niño (El) Pastor. — M. H.

Nobles (Los) como han de ser. — M.; S. (J. R. C.); MS. copy (Duran) *Cat.* B. N. No. 2366, (modern). (See *Como han de ser los Nobles*.)

Noche (La) de San Juan. — XXI; MS. copy (Holland: 1635). Written in 1631, in three days. « Se ha estudiado y compuesto en cinco días. Representóla Avendaño. » v. Casiano Pellicer, *Tratado histórico*, etc. II, 168; *Life of Lope*, 338.

Noche (La) Toledana. — P²; *Parte III de Lope y otros Autores*, Barcelona, 1612, etc.; H. I., 203; MS. copy (Parma; Osuna). *Cat.* B. N. Nos. 2379 and 4013, the latter modern; Rocamora, No. 933. *La Noche Toledana* was written shortly after the birth of Philip IV, (April 8, 1605). v. *Comedias de Lope*, ed. Hartzenbusch, I, 208, col. I. Cf. *Al pasar del Arroyo*.

No son todos Ruisenores. — XXII, Madrid, 1635. S. (Brit. Mus. and Gayangos) with Calderon's name attached to it. See Schmidt, *Calderon*, p. 483.

Novios (Los) de Hornachuelos. — M; H. III., 387; *Acad.* X; Tomo 133 (Osuna). « Representóla Fernandez ». S. (J. R. C.). There are two MSS. of this *comedia*, both copies, in the Bib. Nac. (see *Cat.* No. 2391). The Osuna MS. contains only the first two Acts, and is dated 1627; the other MS. reads at the end: « Saquéla en 12 de Abril de 1629 años en casa de Bartolomé Romero y por su mandado, » and bears a license dated Valencia, October 15, 1629. In the Osuna MS. the play is ascribed to Vélez de Guevara; in the other MS. to Guevara and Medrano in a modern handwriting. According to La Barrera's manuscript catalogue, the Osuna MS. contained Act I of this play in the handwriting of Luis Vélez de Guevara, and with his signature

appended. The only ancient edition of this play known, an excessively rare *suelta*, ascribes the play to Lope de Vega.

Nuestra Señora de la Candelaria y sus Milagros, y Guanches de Tenerife. — H.; (See *Los Guanches de Tenerife.*); X; the MS. (Osuna), copy, *Cat. B. N.* No. 2398, is of a play entirely different from Lope's. v. *Zift.* XXX, 228.

Nuestra Señora de la Peña de Francia. — H.; Tomo 132 (Osuna). According to Fajardo this is a fragment of the volume by Lope and others, printed at Sevilla. It has been suggested that this play is by Tirso de Molina, but La Barrera identifies it (*Catálogo*, p. 683) with *El Casamiento en la Muerte, y Hechos de Bernardo del Carpio*, and Chorley is disposed to concur. There is, in fact, no doubt as to the identity of these two plays. Tirso de Molina's *La Peña de Francia* treats the theme quite independently, v. Cotarelo, *Comedias de Tirso de Molina*, II, xxx. *Zift.* XXII, 294.

Nueva (La) Victoria de don Gonzalo de Córdoba. — (this is the title in the autograph). — *Vega del P.* where it bears the title: La mayor Victoria de Alemania de D. Gonzalo de Cordoba; XXIV, Zaragoza, 1641; *Obras suelt.* X. (See *Don Gonzalo de Cordoba*); MS. autog. (Osuna) signed at Madrid, October 8, 1622. with a license dated October 21, 1622. *Cat. B. N.* No. 2409; Rocamora, No. 961. *Academy XIII*. It is probable that Lope wrote *D. Gonzalo de Cordoba* for the two Valencianos, *autores de comedias*. v. *Zift.* XXXI, 503. The play was in the possession of the actor Juan Jerónimo Almella in Valencia in 1628. v. H. Mérimée. *Bull. Hisp.* VIII, 376.

Nueva (La) Victoria del Marques de Santa Cruz. — P².; where it bears the title *La Toma de Longo por El Marques de Santa Cruz*. — Printed in Parte XXV, Zaragoza, 1647; *Acad.* XIII «It must have been written in 1604, the date of the action which it commemorates.» M. y P. *Ibid.* p. xvi. *Zift.* XXXI, 500.

*Nuevo (El) Mundo. — P. Chorley hesitates to affirm that this is identical with the next play on the present list.

Nuevo (El) Mundo descubierto por Christouil Colon. — IV;

Acad. XI. This play has no *figura del donayre*. The play has also been edited by E. Barry (Paris, Garnier frères, no date). This editor had a novel purpose in editing this text. He says he might have chosen any one of a number of masterpieces of the author, but « on a préféré publier *El nuevo Mundo*, punir Lope par où il a trop souvent péché, montrer à quelles monstrueuses productions le conduisait l'application des théories anti-classiques de son *arte nuevo*. » Nevertheless, we think Lope will survive. *v. Fajardo, p. 63*

Nuevo (El) Mundo en Castilla. — (See *Las Batuecas del Duque de Alba*). Fajardo gives this play with the latter title.

Nuevo (El) Pitágoras. — Schack, II, 340 : apparently otherwise unknown. I had always searched in vain for this play and in the previous edition of this catalogue, I had marked it very doubtful. Prof. Stiefel has, however, found it : *v. « Lope de Vega und die Comedia El Nuevo Pitágoras », in Roman. Forsch. (1908)*, where the author proves conclusively that this play is not Lope's at all, but that it was probably written by Duperron de Castera.

Nuevos (Los) Martires de Argel. — Doubtful. Juan Jerónimo Almella, an *autor de comedias* possessed a MS. copy of this play in Valencia in 1628, ascribed to Lope. *v. Bull. Hisp.* VIII, 376. Perhaps it is the same as *Los Cautivos de Argel* or *Los Esclavos de Argel*.

Nuevos (Los) Sucesos del Gran Duque de Moscovia. — With this title there is a MS. (Osuna), ascribed to Lope in the Bib. Nac. *Cat.* No. 2416; Rocamora, No. 964. It is *El Gran Duque de Moscovia* of Parte VII.

Nunca mucho costó Poco. — XXII, Zaragoza, 1630; MS. (Osuna), copy, *Cat.* B. N. No. 2422, ascribed to Lope de Vega : Rocamora, No. 966, two copies, the one with a license at Cordoba, January 4, 1643. This is the secondary title of Ruiz de Alarcon's famous *comedia*, *Los Pechos privilegiados*, in which he retorts upon Lope : *v. Life of Lope*, pp. 331-333. There is no other resemblance between the two plays, which are entirely distinct. The only allusion to the auxiliary title *Nunca mucho costó poco* that I find in Alarcon's play is at the end of Act I. Sc.

4. But the play in XXII, Zaragoza, 1630, and in the two Osuna manuscripts is undoubtedly Lope's. Surely he, and no other, wrote these verses of Belisa's song (Act II):

« Van y vienen las olas, madre,
a las orillas del mar,
mis males con las que vienen,
mis bienes con las que van. »

A play entitled *Nunca mucho cuesta poco* (sic), probably Lope's *comedia*, was represented at court by the company of Andres de la Vega on October 28, 1625. See *Mod. Lang. Rev.* III, p. 48. Fernandez-Guerra, *Alarcon*, p. 376, says that the play represented on that date was Alarcon's *Los Pechos privilegiados*. He does not give his source for this statement: probably it is Villaamil's list in the *Averiguador*, I. If so, I think he is mistaken.

O

Obediencia (La) laureada y Primer Carlos de Vngria — P².; VI; H. IV., 165; S. (Brit. Mus.; J. R. C., and Gayangos). MS. copy (Osuna), *Cat. B. N.* No. 2426; Rocamora, No. 968.

de la Vega,
T-6852.

[Obras son Amores. — P².; XI. S. (Brit. Mus. and J. R. C.) with the additional title of *Y no buenas Razones*. MS. copy (Parma).

Ocasion (La) perdida. — P.; II; MS. copy (Parma; Osuna) *Cat. B. N.* No. 2436. Rocamora. No. 974. Chorley says that there is no *figura del donayre* in this play, but Hernandillo, lacayo, is noted as a *gracioso* on the first page of the play. *RFE, I, 178, v.*

Octava (La) Maravilla. — P².; X. MS. copy (Parma).

Once mil Virgenes (Las): Santa Ursula. Mes. Rom. M. (anon.); H.; Doubtful. Mesonero Romanos alone ascribes this play to Lope.

Orden (La) de la Redencion y Virgen de los Remedios. — MS. copy (Holland). Doubtful. La Barrera conjectures (*Cat.* p. 436) that the Holland MS. may be Calderon's lost play, *Nuestra Señora*

de los Remedios. A *comedia* with a somewhat similar title. — *La Esclavitud mas dichosa y Virgen de los Remedios* is printed in *Escog.* XXV and as a *suelta* with the names of Francisco de Villegas and Jusepe Rojo. Restori suggests that *La Orden de la Redencion* may possibly be an alternative title of *La Vida de San Pedro Nolasco*. *Zlft.* XXII, 277. v. Schaeffer, II, 322.

*Oste, morena. — P².

*Otomano (El) famoso. — P.

P

Paces (Las) de los Reyes, y Judia de Toledo. — P²; VII; II. II., 567; *Acad.* VIII. v. *Zlft.* XXVI; 515. *Fov. xala*, p. 142-176.

*Padres (Los) engañados. — P.

Padrino (El) desposado. — P.; P².; II. MS. copy (Parma). According to Fajardo this is an alternative title of *Argolan, Rey de Alcalá*. q. v. This play has no *figura del donayre*. One of the characters in the play, Argolan Moro, Rey de Alcalá, supports Fajardo's statement. *El Padrino desposado* was represented by Rios (who took the character of Argolan) sometime before 1600, in Granada. v. Rojas, *Viage entretenido*, ed. of 1603, p. 182. Cf. *Bandello*, Part III, Nov. LIV. (Schaeffer.)

*Paje (El) de Don Alvaro. — Doubtful. See under *Supposititious Plays*: what is there said would have been more fittingly inserted in this place.

Paje (El) de la Reina. — P.

*Palabra (La) mal cumplida. — P.

Palacio (El) confuso. — *Dif.* XXVIII, (Huesca, 1634). Nicolas Antonio states that it was printed in Parte XXIV, Madrid, 1640. It occurs as a *suelta* (Duran), and in *Escog.* XXVIII (1667), attributed to Mescua. It has been further asserted by La Barrera that this play was included in Parte XXVIII (*extravagante*), Zaragoza, 1639. Fajardo, however, does not quote it as appearing in Parte XXVIII, *extravagante*. He ascribes the *comedia* to Lope and

[Bib. Nat. Ti-30]

his entry continues : « En su Parte XXIV antigua. Fx. » This is meant to convey that Fajardo himself had a copy of the book in his collection, and the volume would appear to be the vanished Parte XXIV, Madrid, 1640, mentioned by Nicolas Antonio. Fajardo repeats the title, followed by Mira de Mescua's name, as occurring in « Parte XXVIII Varios », — meaning *Escog.* XXVIII — where, in fact, it is found. In a volume of *sueltas* in the Munich Library described by Stiefel, *Ztft.* XV, 218, *El Palacio confuso* is ascribed to Mescua; besides, a MS. *comedia* with the same title, which was in possession of Juan Jerónimo Almella in Valencia, in 1628, is also attributed to Mescua. H. Mérimée, *Bull. Hisp.* VIII. 378. I have read *El Palacio confuso*, and its style is certainly very much like Lope's but the style of no dramatist of this period, perhaps, so much resembles Lope's as does the style of Mescua, which makes the question of authorship difficult to determine. *El Palacio confuso* was first represented by Vallejo. After the above was written I noticed that Schaeffer, I. 320, says that the first Act of *El palacio confuso* may be Lope's, but that the remaining two Acts, and perhaps the whole play is rather Mescua's than Lope's. Huerta thought there were two *comedias* bearing the title *El palacio confuso*, one by Mescua, the other by Lope. *Ibid.* II, 319.

Palacios (Los) de Galiana. — P.; (La Galiana); XXIII. In the concluding verses the alternative title : *Amores de Carlos* is given. This play has no *figura del donayre*. *Acad.* XIII.

Paloma (La) de Toledo. — H.; *Dif.* XXIX. Huesca, 1634; *Acad.* X; MS. Copy (Osuna), *Cat.* B. N. No. 2490 : Rocamora, No. 987. Chorley notes in his collection a fragment of *Dif.* XXIX, Huesca, 1634; ff. 121-140; Salvá, I. 548. This play was represented at Court by Thomas Fernandez in October, 1625. *Mod. Lang. Rev.* III, 49.

Paraiso (El) de Laura y Florestas de Amor. — MS. copy (Holland) dated 1680. Doubtful. H. gives *El Paraiso de Laura* and *Las Florestas de Amor* as two distinct and separate plays, both anonymous.

Pasar (Al) del Arroyo. — (See *Al pasar del Arroyo*).

*Pastor Fido (El). — M. ; II.

Pastor (El) Soldado. — MS. copy (Parma). See Restori, p. 30.

At the end it is called : *La Esclava de su Hijo*. This title is found in P². The play was supposed to be lost.

Pastoral (La) de Albania. — P. (See *Pastoral de Jacinto*).

Pastoral (Un) Albergue. — *Comedias inéd.* 1873. MS. copy (Duran). *Cat.* 13. N. No. 2526; *Acad.* XIII. « A mi juicio es muy dudoso que sea de Lope... al fin añádese la noticia de que se hizo diez y ocho dias en Sevilla ». M. y. P. *ibid.* p. cxii. The editors of the 1873 ed. say : « after examining the MS. very carefully, we are of the opinion that this *comedia* is by three wits, and that one of the co-authors was Lope de Vega : and tho the MS. is not an autograph, the first Act has corrections and emendations made by Lope : besides some blank spaces left by the copyist, either because they were wanting in his original, or because they were unintelligible, are likewise written in the hand of Lope. This extends, however, only to the first Act. The remaining two are in two different hands. »

Pastoral (La) de los Celos. — P. (See *Pastoral de Jacinto*).

*Pastoral (La) encantada. — P.

Pastoral (La) de Jacinto. — XVIII. (P. Los Jacintos; GL. 1617, *El Celoso de sí mismo ó Los Jacintos*). Ticknor says it occurs as a *suelta* with the title : *La Selva de Albania y Celoso de sí mismo*. MS. Copy (Parma, Restori. p. 29), and *Cat.* B. N. No. 2527. It is the same as *La Pastoral de Albania* and *La Pastoral de los Celos*. *Acad.* V. This play has no *figura del donayre*. « Esta comedia es la segunda en antigüedad entre las que conocemos de Lope, después de *El verdadero Amante*. » M. y. P. *Ibid.* p. lix. v. the important remarks of Restori, *Zft.* XXIII, 430. ff. There are two MSS. at Parma : one entitled *Jacinto y Zeloso de sí mismo*. The concluding verses are different in the two MSS.

*Pastoral (La) de la Siega. — P.

Pedro Carbonero. — P.; XIV. « Representóla Granados y el

Pedro Carbonero famosamente ». (See *El Cordobes Valeroso*). *Acad.* XI.

Pedro de Urdemalas. — P²; S. (Duran). Huerta assigns it to Montalvan, and Schack says that it is by Lope. It occurs as a *suelta* under the names of both these poets. See *Cat. B. N.* No. 2550, a MS. of a *comedia* with this title, apparently by Diamante. As there are several plays with this title, it is impossible to say who was the author of *Las Burlas de Pedro de Urdemalas*, represented by Vallejo's company in 1622, as the plays of both Lope de Vega and Cervantes were written before this date. Schack, *Nachträge*, p. 67. Bacon, *Life and Works of Montalvan*, classes it among the supposititious works of his author (p. 447).

*Peligro (El) de alabarse. — P². This play is noted by La Barrera as anonymous. There is a MS. of a much later *comedia* in the Bib. Nac. *Cat.* No. 329, entitled : *La Bandolera de Baeza y Peligro en alabarse*, by the *autor de comedias*, Alonso Caballero.

Peligros (Los) de la Ausencia. — XXIV, Zaragoza, 1641; H. II., 405. S. (Gayangos.)

Peña (La) de Francia. — M. H.; Fajardo states that it was printed in the volume of *Comedias* by Lope and others, Sevilla. A fragment survives in the Osuna collection, Tomo 132, with the title *Nuestra Señora de la Peña de Francia*, q. v. See also Restori, *Zftft.* XXII, 294.

*Peraltas (Los). — P.; P²; mentioned by Lope in the dedication of *El Serafín humano*, XIX.

Perdicion (La) de España, y Descendencia de los Ceballos. — P. It was represented before the Queen by the company of Pedro de Valdes in October, 1622. The play was still in existence at the beginning of the xviiith century, for Fajardo mentions it as a *suelta* entitled : *Perdida de España y Descendencia de los Ceballos*.

Pérdida (La) honrosa ó los Caballeros de San Juan. — *Acad.* XII; MS. copy modern (Duran), of an ancient MS. belonging to Sr. Quiroga, of Madrid. *Cat. B. N.* No. 2575.

Pérdidas (Las) del que juega. — M. (anon.); II.; MS. copy (Osuna), *Cat.* B. N. No. 2576 : Rocamora, No. 1021, who considered it an autograph. MS. copy (Holland).

*Peregrina (La). — P.

Peribañez y el Comendador de Ocaña. — P²; (Comendador de Ocaña); IV; H. III., 281; *Acad.* X; MS. copy (Holland) : the corrections in this MS. seem to be in Lope's hand. « La fecha de esta comedia puede fijarse con aproximacion entre 1609 y 1614. » M. y P. See Act III, Sc. 5, where Lope says : « A la iglesia me acogi ». If this be taken literally the play must have been written in 1614. But Parte ~~IV~~ appeared in that year!

Perro (El) del Hortelano. — P²; H. I., 341; S. (Brit. Mus.; J. R. C. and H. A. R.); *Escog.* XXV. It is found as a *suelta*, ascribed to Moreto, with the title *La Condesa de Belflor*. With the title *Amar por ver Amar* it exists in MS. dated 1659, in the library of Lord Holland. There is at Parma a *suelta* : Sevilla, por Tome de Dios Miranda, 1676 : Restori. Cf. the saying : « Como el perro del hortelano, ni come ni deja comer ».

Perseguido (El). — P.; I; and Lisboa & Madrid, 1603. (See *Carlos el Perseguido*.) « La representó Cisneros, a quien, desde la invencion de las comedias, no hay ~~de~~ comparacion alguno ». *El Peregrino*, fol. 263.

Perseo (El). (See *La Fabula de Perseo*).

Piadoso (El) Aragonés. — XXI; *Acad.* X; MS. autograph (Osuna), dated Madrid, August 17, 1626, with licenses of Madrid, September 15, 1626; Zaragoza, 1627 and Lisboa, 1631. *Cat.* B. N. No. 2607; Rocamora, No. 1028, v. *Zft.* XXIX, 364.

Piadoso (El) Veneciano. — P²; XXIII; H. III., 547. It is founded on a tale of Cinzio Giraldis, *Dec.* I, Nov. 5. Schaeffer, II, 317. Cf. Tirso de Molina's *comedia*, *El bouroso Atrevimiento*, which contains the same argument, with only slight changes : *Comedias de Tirso de Molina*, ed. Cotarelo, II, xxiii. *RF*, 178, 280.

Piedad (La) executada. — XVIII. This play has no *figura del donayre*, though two minor characters in Act I. — D. Juan Men-

*Hay refundición
inferior, la misma
que en la
nueva edición
con una copia de
1677 (la n.º 12) -
11781 v. p. la. 10*

DN. 11-11549, 2/2

doza's page and Bustamente (the *guarda damas*) — approach the *gracioso* type. This *comedia* is almost certainly the old play *Pimenteles y Quiñones* : (see below). Two of the most prominent characters in it are D. Fernando de Quiñones and D. Juan Pimentel. On fol. 160, we read :

« La puerta de epigramas adornada,
geroglíficos, armas, y blasones,
la diuís en un quadro coronada,
que junta Pimenteles, y Quiñones. »

Pimenteles y Quiñones. — P. Mes. Romanos identifies this with *La Piedad executada*, (Parte XVIII), and Chorley thinks he may be right. See *La Piedad executada*.

*Platero (El) del Cielo. — P². Antonio Martínez de Meneses wrote a play entitled : *El Platero del Cielo, San Eloy*, which is probably founded on Lope's play.

Platicante (El) de Amor. — Doubtful. It is ascribed to Lope in a MS. possessed by the *autor de comedias* Juan Jerónimo Almella in Valencia in 1628. H. Mérimée, *Bull. Hisp.*, VIII, 378.

Pleito (El) por la Honra, ó el Valor de Fernandico. — H.; *Doze Comedias nuevas de Lope de Vega y otros Autores*, Barcelona, 1630/(La Barrera, 707); S. (Brit. Mus.; J.R.C.; Holland and two *sueltas* at Parma, one apparently of Madrid, the other of Valladolid, Alonso del Riego, s. a?). *Acad.* VIII; MS. copy (Osuna), *Cat. B. N.* No. 2644, with the title *El Valor de Fernandico*. It is the second Part of Lope's *La desdichada Estefanía*, which precedes it in the volume of Barcelona, 1630. The alternative title is given in the closing verses. v. *Zift.* XXVI, 513 Schaeffer (I, 95) doubts Lope's authorship of this play, as does also Menéndez y Pelayo, in the corrupt and mangled text in which it has reached us. The latter thinks that Cañizares may have had a copy of the authentic play by Lope, and that portions of this genuine version are contained in Cañizares's *comedia* : *Per acrisolar su Honor, Competider Hijo y Padre (A lo que obliga A Honor, y Fuele contra su Padre)*.

B. N. T. 10806 }

Pleytos (Los) de Inglaterra. — P. (El Pleyto de Inglaterra) ; XIII. There is no *figura del donayre* in this play.

Pobreza (La) estimada. — P. ; XVIII ; H. IV., 137. MS. copy (Parma). In the concluding verses the alternative title is given as *La Riqueza mal nacida*.

Pobreza no es Vileza. — XX ; H. IV., 233 ; Acad. XII. This play was represented by Antonio de Prado on July 29, 1626. *Mod. Lang. Rev.* III, 49. It is probably not much earlier than that date. « Comedia deliciosamente escrita, como todas las de la última manera de Lope ». M. y P. v. *Zift.* XXI, 499.

Pobrezas (Las) de Reynaldos. — P. ; VII ; Acad. XIII. This play has no *figura del donayre*. « Pertenece á la primera manera de Lope como todas comedias de este ciclo ». M. y P. p. lxxxiii. It was imitated by Moreto and Matos in *El mejor Par de los Doce*. (Schaeffer). *Rev. Fil. Esp.*, v, 1778, p. 257.

Poder (El) en el Discreto. — H. (anon.) ; MS. autograph, dated Madrid, May 8, 1623, with *censuras* at Madrid, January 18, 1624 ; Valencia, September 11, 1625 and Zaragoza, January 2, 1626. *Cat. B. N.* No. 2649 ; Rocamora, No. 1045.

Poder (El) vencido y Amor premiado. — P². ; X. MS. copy (Parma).

* Ponzella (La) de Francia. — P. This play, now lost, was represented on December 25, 1636, by Juan Martínez. *Mod. Lang. Rev.* III, 49. Menéndez y Pelayo says that some reminiscences of this tragedy of Joan of Arc may perhaps be found in Antonio de Zamora's *La Poncella de Orleans*. In *Cat. B. N.* No. 2669, an Osuna MS. ascribes it to Zamora and Cañizares.

Ponces (Los) de Barcelona. — P². ; IX. MS. copy (Parma). The closing verses give the title *El Jardin de Amor*.

Por la Puente, Juana. — XXI. According to Fajardo this was included in Parte XXVII, *extravagante*, Barcelona, 1633 ; H. II., 141 ; S. (Brit. Mus. ; J. R. C. ; and H. A. R.). Salvá (*Cat.* I, 548), *12A 4-10773*, possessed a fragment of an ancient volume which contained *Por la Puente, Juana* and *Zelos con Zelos se curan*, both attributed to

v. *Rev. Fil. Esp.* 1914 p. 405. *Feb. acc. no. 11*

J. G. Ocerin.

Lope. The fragment was without foliation, extending from sig. C 3 to E 6.

Pórceles (Los) de Murcia. — P²; VII; *Acad.* XI. v. Restori, *Zft.* XXX, 234.

Portia (La) hasta el Temor. — According to Nicolas Antonio this was included in Parte XXIV, Madrid, 1640, and Fajardo asserts that it was in Parte XXVIII, *extravagante*, [Zaragoza, 1639 (?). It is in *Dif.* XXXVIII, Huesca, 1634]. H. II, 311; MS. copy *Cat. B. N.* No. 2674, actually No. 420. S. « very ancient » (Parma). « Representóla Roque de Figueroa », probably after 1624.

Portiando vence Amor.⁴ — In *Vega del Parnaso*, 1637; *Obras Suelt.* IX; H. III., 237. Fajardo gives it as being in Parte V. of Lope, printed — not at Seville, but — at Madrid. Medel cites the same title under the name of Calderon but Vera Tassis says that it is not Calderon's.

Portiar hasta morir (Macías el Enamorado). — XXIII; H. III., 95; *Acad.* X. A *comedia* entitled *Macías*, in all probability the same play, was represented by Pedro de la Rosa in the Retiro on June 20, 1636. *Mod. Lang. Rev.* III, 45. « Esta preciosa comedia es de los últimos tiempos de Lope ». M. y P.

Portuguesa (La) y Dicha del Forastero. — P² (Dicha del Forastero). *Escog.* III; H. II, 155; MS. copy (J.R.C.). This play was written shortly after November 19, 1615, the date of the entry of Princess Isabel (daughter of Henry IV of France) into Madrid. Hartzenbusch. II, 165.

Postrer (El) Godo de España. — P²; VIII; printed also in XXV. with the title: *El último Godo*. *Acad.* VII. v. *Zft.* XXVI. 488.

Prados (Los) de Leon. — P²; XVI; H. IV., 434; *Acad.* VII; *Zft.* XXVI, 490. Menéndez y Pelayo calls attention to the fact that this is one of his six plays that Lope seems to have esteemed most; speaking through *El Teatro* in the *Prólogo dialógico* of Parte XVI, he says: « Mirad á quien alabais, *El Perseo*,

*¿cuál es el que más os gusta? He pensado mucho en él,
que es un muchacho
dego le parece. Pero
lo no es en su talento,
que es el Nuevo Amor;
pero se fue en grande autor
Lo es en cierto sentido
cf. su LX, 454*

El Laberinto y Los Prados, El Adonis y La Felisanda estan de suerte escritas, que parece que se detuvo en ellas ».

Premio (El) del bien hablar. — XXI; H. I., 493; S. (Brit. Mus.; J.R.C.; and H.A.R.). Duran says that this play is also printed with the additional title of *Polver por las Mujeres*, and ascribed to « un ingenio ». v. *Cat. B. N.* No. 837; Cervantes is mentioned in Act I of Lope's play, which was represented by Tomas Fernandez in San Lorenzo el Real before November 18, 1625. *Mod. Lang. Rev.* III, 50.

Premio (El) de la Hermosura. — P²; XVI. Naturally there is no *figura del douyre* in this play: a *Fiesta Real* written by command of Philip III's consort, Queen Margarita (died 1611). Among the actors were the Infantes, Ana (b. 1601) afterwards wife of Louis XIII; and Philip, afterwards Philip IV (b. 1605). « las dos mejores personas en el mundo », as the courtly poet is careful to tell us.

Acad. XIII. It was represented in the Parque de Lerma on November 3, 1614. v. *Comedias inéditas de Lope de Vega*, Madrid, 1873, p. 479.

*Premio (El) en la misma Pena. — M.; H. According to La Barrera this is *La Merced en el Castigo*, but Chorley is inclined to doubt it. See the note on the latter play.

Primer (El) Carlos de Ungria. — P²; (See *La Obediencia laureada*).

*Primer (El) Christiano. — P². Otherwise unknown.

Primer (La) Culpa del Hombre. — (See *La Creacion del Mundo*).

Primer (El) Faxardo. — P. (Los Faxardos?): VII; *Acad.* X. Chorley thinks that *El primer Faxardo* may be a different play from that noted in P., for the piece printed in Parte VII is concerned only with the first who bore the name. There is an unmistakable *gracioso* in the person of the Moor Zulemilla. Menéndez y Pelayo thinks they are probably one and the same play, and that *El primer Faxardo* was, therefore, written before 1603, a date

BN T. 14608, in
la del castelo.

El primer
y en la
página 1
X, I, 707.

which seems to be confirmed by the confusion of the plot, « la viciosa contextura de la fábula y el desaliño del estilo, que son notas características de la primera y más ruda manera de Lope, sobre todo en sus piezas históricas y novelescas ». *Acad.* X, p. ix.

Primer (El) Rey de Castilla. — P.; XVII; « Representóla Vergara ». *Acad.* VIII. MS. copy (Parma). v. Restori, *Ztft.*, XXVI, 505-506.

Primera (La) Informacion. — XXII, Madrid, 1635; *Acad.* IX. At the end of the play in Parte XXII, we read: « Es de Lope Felix de Vega Carpio, no del Doctor Iuan Perez de Montalvan », which shows that it had circulated under Montalvan's name.

Primero (El) Rey de Persia. — (See *Contra Valor no ay Desdicha*).

* Primero (El) Medicis. — (See *La Quinta de Florencia*). It is the same play.

Primeros (Los) Mártires de Japon. — *Acad.* V. MS. copy (Osuna) made in Lisbon in 1637, entitled *Los Mártires del Japon*, *Cat.* B. N. No. 2034. It was written in 1617, the year of the martyrdom, v. *Ztft.* XXII, 292. A play entitled *Los Mártires Japoneses* was represented by Pedro Rodríguez at the end of June, 1602. Pérez Pastor, *Nuevos Datos*, 75.

Princesa (La) de los Montes. — (See *Satisfacer callando*).

Principe (El) Carbonero. — P².; M; H. *Inedited?*

Principe (El) despeñado. — VII; Tomo 131 (Osuna); *Acad.* VIII. MS. autograph, in the possession of the ~~Countess Torre-~~Label, dated November 27, 1602, with *aprobaciones* and licenses dated at Madrid and Valladolid in 1603 respectively. There is no *figura del donayre* in this play, which, Chorley thinks, may be identical with *El Despeñado* noted in P². There is also a MS (formerly in the possession of D. S. de Olózaga) in the Bib. Nac. *Cat.* No. 2726, entitled *El Principe despeñado*, ascribed to Lope, which begins:

Alf. Que nuevas hay de mi esposa?

the end (incomplete):

de Lope, 1602
FF, V, 172.
v. 277.
v.

toma, sol, aquel lugar.

It will be seen that this must be a different play from the one published in Lope's Parte VII, although Sr. Paz y Mélia says that the MS. of the Bib. Nac. is an autograph, with *censuras* of 1607 and 1611. According to Restori, there is a *suelta* at Parma which adheres more closely to the edition of 1617 than to the autograph, but is not identical [with the text of 1617]. It is notable, he adds, that the printed texts (the *suelta* and the ed. of 1617) represent an older text than the autograph. All the passages cancelled in the autograph are in the printed texts. Where Lope has corrected the text, the printed versions have the first reading, not the corrected one. See *Zift.* XXVI, 508, where many variants are given.

† Principe (El) Don Carlos. — Salvá (*Catálogo*, I, 639) possessed a *suelta* of this play, ascribed to Lope. Concerning it he says : « This edition appears to be prior to 1620, and in it the statement is made that the play was represented by Olmedo. There is an exact reimpression of it in *Escog.* XXVIII (1667) and there it is wrongly attributed to Montalvan, confusing it, doubtless, as La Barrera has also done, with *El segundo Séneca de España y Principe D. Carlos* of the said author. I also possess an impression of Valencia, 1773, with the name of D. Diego Jiménez Enciso ; but with variations, additions and suppressions of such a character that it may be said to have been rewritten by the said Enciso. According to a note I have of Duran's, this *refundición* is found in Parte XXVIII, *de las de afuera*, Huesca, 1634 ».

It is true that La Barrera (*Cat.* p. 684) attributes the piece in *Escog.* XXVIII, to Montalvan, but in the copy of his Catalogue which came into the possession of the Bib. Nac. after his death, we find that La Barrera had struck out this ascription to Montalvan. v. Bacon, « The Comedias of Montalvan », in *Romanic Review*, I, 20. Mesonero Romanos also ascribes a play *El Principe D. Carlos* to Lope.

Concerning the statement of Salvá, above, the following may

be observed : 1) The impression of Valencia, 1773, is the version of Cañizares, and agrees with the autograph MS. of Cañizares in the Bib. Nac. *Cat.* No. 2727. 2) In Parte XXVIII, *Diferentes*, (Huesca, 1634, of which there is a copy in the Ticknor Library) the play is attributed to D. Diego Ximenez de Enciso (*sic*), and it is stated that it was represented by Olmedo : but in nowise can it be said that this version (of which there is a MS. (copy) in the Bib. Nac. *Cat.* No. 2728) is identical with that of the *suelta* of Valencia, 1773, for although the work of Cañizares is a re-cast of the comedia of Enciso, the *dénonement* is quite different and it ends with the death of the prince.

The version of *Dif.* (Huesca, 1634), of *Escog.* XXVIII, and the *suelta* of Salvá, all have the same text, with only slight variations, and all are the work of Enciso, for no one has denied his authorship. The version of the *suelta* of Valencia, 1773, is that of Cañizares. From this it follows that down to the present day no *comedia* entitled *El Príncipe don Carlos* has come to light which differs from the two versions mentioned above, and hence the comedia of Lope as apocryphal. v. Crawford, *Mod. Lang. Notes*, (1907), 239, who says that the text of 1667 follows that of 1634 quite closely.

- † Príncipe (El) Escanderbeg. — Fajardo names Lope as the author, and states that the *comedia* appeared “en su Parte XXVIII, *extravagante*. This is apparently the only ground for attributing the play to Lope. The authorship of this piece is doubtful, and the ascriptions in print are more than usually confusing. Thus in *Dif.* XXVIII, Huesca, 1634, it bears the name of Luis Velez de Guevara ; in a *suelta* it bears the name of Belmonte. It also appears in *Escog.* XLVIII, under the expanded title of *El gran Jorge Castríoto y Príncipe Escanderbeck*. Here it is ascribed to Velez de Guevara in the text, and to Belmonte in the *Table*. v. Schaeffer, II, 318.

Príncipe (El) ignorante. — M; Fajardo; H. A play entitled *El Príncipe ignorante* was represented before the King between Octo-

ber 5,1622 and February 5,1623, by the company of Avendano.

*Principe (El) inocente. — P; P². It has been conjectured that this is the same play as *El Principe ignorante*. The fact that *El Principe inocente* figures in both list of the *Peregrino* seems to preclude such a supposition.

Principe (El) de Marruecos. — P. Perhaps this is *La tragedia del Rey don Sebastian y Bautismo del Principe de Marruecos* of Part XI.

✓Principe (El) melancolico. — P. *Acad. N., I, 306*

Principe (El) perfecto : Parte I. — P²; XI. — Parte II. P²; XVIII; H. II., 93 and 117; *Acad. N.* There are two MSS. of Part I, and one MS. of parte II, in the Bib. Nac. thus described by Paz y Mélia (*Cat. Nos. 2733, 2734*): Parte I : copy, which belonged to D. Luis Ramirez de Arellano. License at Zaragoza, November 28, 1616, and signature of Lope de Vega, dated November 23,1614. the latter was probably imitated by Philippe Conte de Montoya, whose handwriting is on the title of Act. III. There is also an Osuna MS. of the xvii century.

Parte II. Osuna MS. on the last leaf, after the licenses, are these lines, which differ from the printed play (which, at the end, promises a Third Part):

Y aqui la comedia acabe
de como sera un buen rey.

The signature of Lope is also imitated. The MS. is of the xvii century, each Act being in a different hand. There is a license of 1621, and one dated at Jaen on October 14 of the same year, in which permission is given to Alonso Riquelme, *autor de comedias*, to represent this play, entitled : *Como ha de ser un buen Rey y Principe perfecto*. Rocamora (Nos. 1074, 1075) declared that both Osuna MSS. were autographs. There are MSS. of both parts at Parma. V. *Zift. XXIX*, 365; La Barrera, *Nueva Biog.*, p. 225.

Principe (El) trocado. — (See *El Naufragio prodigioso*.)

*Prision (La) de los Bencerrajes. — P². (*2 Pedro Carbonero?*)

*Prision (La) de Muza. — P. (See *Muza furioso*.)

Prision (La) sin Culpa. — P; VIII. MS. copy (Parma). There is no *figura del donayre* in this play.

Prodigio (El) de Etiopia. — H. (Santa Teodora); Tomo 132 (Osuna); S: (J. R. C. and Holland); *Acad.* IV. According to Fajardo this play was printed in Parte XXVI, *extravagante*, Zaragoza, 1645. « Representóla Anias. » In the MS. additions to his *Catalogue*, Chorley says: « It does not seem absolutely certain that this is the piece which is cited with the title *Santa Teodora*. It is true that there is a Teodora in the play and that it is predicted of her that she will be reputed as a saint, but she does not become a saint in the play, and it is to be observed that not she is the *Prodigio de Etiopia*, but a negro, whose audacity and extraordinary deeds are the principal subject of the play. To me it seems at least possible that Medel cited under this title the comedia of Claramonte, *Pisoseme el Sol, salíome la Luna, Santa Teodora*, which is found under Lope's name in *Dif.* XXIX. and which exists as *suelta*, attributed to him, the subject of which is the life of that Saint ». V. Stiefel, *Zift.* XXX, 553; Restori, *Zift.* XXII, 274. Lope's play is the original of Moreto, Matos and Cacer's *La Adultera penitente*.

*Prodigio (El) de India, San Josafat. — Mes. Romanos. Doubtful; it may possibly be another title of *Barlan y Josafat*.

Prospera (La) Fortuna de D. Bernardo de Cabrera. — M. (anon). *Doce Comedias de Lope de Vega Carpio y otros Autores*. Parte XXIX. Huesca, 1634. (La Barrera, p. 783.) Doubtful. By Mira de Mes-
cua?

Prudencia (La) en el Castigo. — M; H; *Escog.* XLIV, with Rojas Zorrilla's name: S. (J. R. C.) with Lope's name. Chorley is strongly inclined to ascribe this play to Lope. Schaeffer (*Geschichte des spanischen Nationaldramas*, I, p. 116), seems to have no doubt that this play is Lope's. He says that Lope wrote two plays entitled *Como se vengán los Nobles*, one with the alternative

title *El Testimonio vengado*, the other with the sub-title *La prudencia en el Castigo*. Schaeffer gives an analysis of the latter, a remarkable tragedy which in one of its incidents bears a striking resemblance to Lope's *El Castigo sin Venganza*. *RFE*, 1906,

*Prudencia (La) vitoriosa. — P². This seems to be otherwise unknown.

Prueba (La) de los Amigos. — P²; Comedias inéd. 1873; MS. autograph, signed by Lope at Toledo, September 12, 1604, with *censuras* of 1608 and 1612. At the end of this play Lope uses his pseudonym *Belardo*. *RFE*, 1906, p. 72.

Prueba (La) de los Ingenios. — P²; IX. MS. copy (Parma), with the added title : y *Laberinto de Amor*. This addition is mentioned in the closing verses of the play.

Prueba (La) de la Paciencia. — (See *El Exemplo de Casados*.)

*Psiques y Cupido. — P. Calderon's comedia *Ni Amor se libra de Amor* is a dramatization of the same beautiful fable of Apuleius.

Purgatorio (El) en la Vida. — (See *El mayor Prodigio*.)

Pusoseme el Sol, salióme la Luna; Santa Teodora. — *Dif.* XXIX, Huesca, 1634, where the play is attributed to Claramonte; Parte XXVI, *extravagante*, Zaragoza, 1645, (La Barrera, 682). S. (J. R. C. and Salvá); this latter *suelta* also see was to ascribe the play to Lope. La Barrera follows Medel in attributing it to Claramonte. The autograph was alleged to be in Duran's collection. There is an Osuna MS. of the xvii century in the Bib. Nac. *Cat.* No. 2783, in which the play is ascribed to Lope de Vega. V. *Zftf.* XXII, 275. For the title, cf. the *Letra ajena* in Salinas, *Poesías*, I, p. 112 :

Pusoseme el sol,
Salióme la luna,
Mas me valiera, Madre,
La noche oscura.

Prueba de los Amigos

Q

Quando Lope quiere, quiere. — H; (See *El Castigo sin Venganza*.)

Querer mas y sufrir menos. — Tomo 131 (Osuna); *Parte XXIX de Lope y otros*, Huesca, 1634; S. (J. R. C.). V. *Mod. Lang. Rev.* (1906), 105.

Quererla propia Desdicha. — XV; « Representóla Riquelme ». H. II., 270; a play subsequent to the year 1609. Salvá (*Cat.* I, 548) notes a *suelta* of 44 pages, of this play : Brusselas, por Huberto Antonio Velpio, 1649. MS. recast of this play, with the additional title *La Muger singular* in *Cat.* B. N. No. 3997, page 618.

Quien ama no haga Fieros. — XVIII H. I., 433; MS. copy (Parma, Osuna), *Cat.* B. N. No. 2797; Rocamora, No. 1097, reads 'Peros', instead of « Fieros ».

Quien bien ama tarde olvida. — XXII, Zaragoza, 1630; MS. copy (Parma, Osuna). N. the latter dated 1624, *Cat.* B. N. No. 2798; Rocamora No. 1098. There is also in the Bib. Nac. (*Cat.* No. 2797) an autog. MS. by Francisco Miracle, with the added title : *Primer Duque de Calabria*.

Quien mas no puede. — P². XVII; Representóla Pedro Cebrian. MS. autog. dated Madrid, September 1, 1616, in the possession of Mr. John Murray, London. MS. copy (Parma). I have a copy of the Murray autograph, due to the kindness of my friend Dr. James Fitzmaurice-Kelly.

* Quien mucho vive. — Doubtful. Comedia ascribed to Lope in possession of the *autor de comedias*. Juan Jeronimo Almella in Valencia in 1628. *Bull. Hisp.* VIII, 378.

Quien todo lo quiere. — XXII, Madrid, 1635. MS. copy (Osuna), *Cat.* B. N. No. 2810; Rocamora, No. 1103. Proverb: Quien todo lo quiere, todo lo pierde.

Quinas (Las) de Portugal. — P; Tirso de Molina wrote a play with the same title, a MS. of which, signed by him on

March 8, 1638, is in the Bib. Nac. Cat. No. 2813. This, Menéndez y Pelayo says is perhaps the same play as *La Lealtad en el Agravio*. (See also *En la mayor Lealtad*.)

Quinta (La) de Florencia. — P²; II. MS. copy (Parma). *La Quinta de Florencia* is also in P., under the title *El primer Medico*. V. Mesonero Romanos. *Cat. cronológico*, p. xlix; Restori, *Una Collezione*, p. 31. At the end the play is called: *El gran Medico famoso, primero Duque de Florencia*. Lope found the outline of the plot in Bandello, *Novelle*, P. II, No. xv. V. Schack, II, p. 337. *For well* . . .

R

Ramilletes de Madrid. — P²; XI; H. IV., 302. (See *La Dos Estrellas trocadas*). MS. copy (Parma). Written probably shortly after November, 1615. V. ed. Hartzenbusch, 314. a; *Ibid.* Vol. I, xx; and *Life of Lope*, 226.

Ramirez (Los) de Arellano. — XXIV, Zaragoza, 1641; S. (Gayangos); *Acad.* IX; MS. copy Cat. B. N. No. 2824, V. *Zttf.* XXIX, 128; Menéndez y Pelayo. *Antología*, XII, 146. *For well* Lo. Ac. 1630

Remedio (El) en la Desdicha. — P²; XIII; H. III., 133; *Acad.* XI. Chorley thinks that *Abindarraez y Narraez* (P) may be an alternative title. It is an early play: saquéla en mis tiernos años de la prosa de Montemayor ». But Lope apparently retouched it before publication; for the servant Nuño, though a brave soldier, inclines decidedly to the *gracioso* type. There can hardly be a doubt that Chorley's conjecture is correct and that the above are two titles of one and the same play. V. Restori, in *Zttf.* XXX, 317; Menéndez y Pelayo, *Antología*, XII, 252. The play was first represented by « Rios, único representante ».

Renegado (El) de Amor. — (See *El Argel fingido*.)

Resistencia (La) honrada. — H. (See *La Condesa Marille*.)

Rey (El) Bamba. — [H; I. (See *Vida y Muerte del Rey Bamba*.)] $\angle$ P

Rey (El) de Frisia. — P. (Rey de Frigia? Midas?)

Rey (El) don Pedro en Madrid. — (See *El Intençon de Lisboa*.)

Rey (El) fingido, y Amores de Sancha. — Mes. Rom. : M. (anon.) Doubtful. *Acad. N.*, I, 422.

Rey (El) por Semejanza. — Doubtful; MS. copy (Duran), *Cat. B. N.* No. 2911; on the title the play is ascribed to Grajales (Juan de Grajales?), and on the fly-leaf of Act. II, the play is called *El Rey por su Semejanza*, and it is attributed to Lope. A play entitled *El Rey por su Ingenio* was in possession of Alonso de Heredia in August, 1605. *Bull. Hisp.* (1907), 372.

*Rey (El) por Trueque. — MS. copy (Duran), *Cat. B. N.* No. 2912.

Rey (El) Sin Reyno. — P²; XX. Lope dedicated this play to El Capitan Alonso de Contreras. Concerning the friendship between Lope and this soldier, see Morel-Fatio, « Soldats Espagnols du XVII^e siècle », *Bull. Hisp.*, III, p. 141.

Rey (El) don Sebastian. — H. (See *La Tragedia del Rey don Sebastian*.)

*Reyna (La) de Lesbos. — P; P².

Reyna (La) doña Maria. — H; *Acad.* VIII; the MS. [formerly in the Osuna collection, seems to have disappeared. The autog. MS. was in the possession of Prince Metternich, according to Wolf (*Sitzungsberichte*, etc., Wien, 1855). Of this MS. Menéndez y Pelayo wrote to me as follows : « The manuscript of *La Reina doña Maria* which was in the Osuna Library, is the same one which the Princess Metternich of Vienna now possesses, and it is the same one that I have printed in Vol. VIII, *Acad.* It is not an autograph, but a very bad copy, in spite of Wolf's assertion to the contrary. » V. also *Ztft.* XXVI, 536. Calderon's *Gustos y Disgustos no son mas que Imaginacion* is upon the same subject. V. Schaeffer, II., 28.

12724 *Acad. N.* Reyna (La) Juana de Napoles. — VI; S. (Brit. Mus. Salvá and J. R. C.); *Escog.* VII, with the title *El monstruo de la Fortuna*, and ascribed to *tres ingenios*. S. (*El marido bien aborçado*); *Acad.* VI. Restori says : « In the Bib. Nazionale at Naples there is a MS. of Lope's *comedia* of the early XVII century, which was

vidently an actor's copy, as the two licences show : « Representase esta comedia en M^d. a 25 de Março de 1617. » *Zift*. XXIII, 52. In *Escog*. XXIV, there is a play entitled *El monstruo de Fortuna, la Lavandera de Napoles, Felipa Catalanea*, likewise by *es ingenios*. The first Act, according to Vera Tassis (*Calderon*, parte V.) is by Calderon, the second La Barrera says is by Montalvan, and the third by Rojas. It is entirely different from Lope's play.

* Reyna (La) loca. — P. (Doña Juana?).

Rico (El) Avariento. — P. There is a *comedia* by Mescua so entitled in the collection of *Autos Sacramentales, con quatro Comedias nuevas y sus Loas y Entremeses*, Madrid, 1655. La Barrera, who admits that he had never seen this work, distinguishes (*Catálogo*, p. 709), between *El Rico Avariento* and the *Vida y Muerte de Lázaro*; there are really alternative titles of one and the same play. Under the second title the piece is reprinted in *Escog*. IX. (1657), and here also it bears Mescua's name. A S. copy (Osuna) of Mescua's play is in the Bib. Nac. *Cat.* No. 188; see also Cotarelo, *Comedias de Tirso de Molina*, II, xxxix. Rico y Pobre trocados. — (See *Las Flores de Don Juan*.)

Riqueza (La) mal nacida. — (See *La Pobreza estimada*.)

* Roberto (El). — P; M.

Robo (El) de Dina. — XXIII; *Acad.* III. MS. copy, *Cat.* B. No. 2924. V. *Zift*. XXII, 117.

* Robo (El). de Flora — P².

* Rodulpho y Oton. — P².

Roma abrasada. P²; XX; H. IV., 279; *Acad.* VI. The final verses give the alternative title : *Las Crueldades de Neron*. Possibly this may be identical with the *Neron cruel* noted in P. V. *Zift*. XIII, 452.

* Romulo y Remo. — P.

Roncesvalles. — P. This appears to be the same as *El Casamiento en la Muerte* : v. Ludwig, *Lope de Vega's Dramen*, etc. p. 3.

* Roque Dinarte. — P². Probably Roque Guinart, the celebrated

bandolero, mentioned in *Don Quixote*, Pt. II, Cap. LX. V. Clemen-
cin's long and interesting note, and *Don Quixote*, ed. Rodríguez
Marín, Madrid, 1913, vol. VIII, p. 105.

Rosario (El) de los Hijos de Maria. — There is a MS. copy of
the xvii century of this play, from the Osuna Library, which
Rocamora, No. 1155, says is an *auto*, but Paz y Mélia asserts is a
comedia (Bib. Nac. *Cat.* No. 2941). It is now published in *Acad.*
III : under the title *Los Hijos de Maria del Rosario*. See also *Cat.*
B. N. No. 1528.

Rufian (El) Castrucho. — P. (See *El Galan Castrucho*.)

Rustico (El) del Cielo. (El Santo Hermano San Francisco.)
— P² ; XVIII; *Acad.* V. MS. copy (Parma). Written shortly
after 1599, and represented before Philip. III and Queen Marga-
rita. In the dedication Lope greatly praises the actor Salvador
for his impersonation of *el hermano Francisco*. V. *Acad.* V, p.
xxxiv : Restori, *Ztft.* XXII. 279.

Ruysenor (El) de Sevilla. — P² ; XVII ; « Representóla el
famoso Rios ». MS. copy (Parma) and B. N. (Duran), *Cat.* No.
2948. It is founded on Boccaccio's *Decamerone*, V. No. 4.

S

Saber (El) por no Saber, y Vida de San Julian de Alcalá. — XXIII;
Acad. V. V. *Ztft.* XXII, 279.

Saber (El) puede dañar. — XXIII; H. III. #13

Salida (La) de Egipto. — Schack, Vol. II, p. 321, says that
this drama forms a trilogy with *El Robo de Dina* and *Los Traba-
jos de Jacob*. See the latter play.

*Salteador (El) agraviado. — P. Mes. Rom. gives the title
as *El Salteador agradecido*.

*San Adrian y Santa Natalia. — P². This title appears in
the alphabetical index of *comedias* for sale by the heirs of
the bookseller Francisco Medel del Castillo in 1635, showing
that, at that time, the play was still in existence, either as

MS. or as a *suelta*. M. y P. Restori says that the *comedias* of Matos : *Los dos Prodigios de Roma* has all the appearance of being a re-cast of Lope's *San Adrian y Santa Natalia*. *Ztft.* XXII, 294. San Agustin (El divino Africano). — P²; XVIII; MS. copy (Duran), *Cat.* B. N. No. 304. The Duran MS. was reported to be an autograph, but this seems to be an error.

* San Andres Carmelita. — P.

* San Angel Carmelita. — P². This play was still in existence in 1735, and is announced in the sale catalogue of the bookseller Medel del Castillo. This may possibly be identical with the preceding piece.

San Antonio de Padua. — P². See *Cat.* B. N. No. 956; on the two *comedias*, entirely distinct, entitled *El divino Portugues*, and both ascribed to Montalvan, see *Ztft.* XXII, 294. Medel cites this play in his *Catálogo*.

San Basilio el Magno. — MS. (Holland). (See *La gran Columna fogosa*.)

San Benito de Palermo. — (See *El Santo Negro Rosambuco*.)

San Diego de Alcalá. — *Escog.* III; S. (Brit. Mus.; J. R. C. *DN 21772 v. 124* and Holland); H. IV., 515; *Acad.* V v. *Ztft.* XXII, 277.

San Francisco. — (See *El Serafin humano*.)

San Ginés Representante. — (See *Lo Fingido verdadero*.)

San Ildefonso. — (See *El Capellan de la Virgen*), and *Ztft.* XXII, 275.

San Isidro Labrador de Madrid. — (P². San Isidro de Madrid); VII; *Escog.* XXVIII; *Acad.* IV; MS. copy *Cat.* B. N. No. 3013. A play entitled *San Isidro Labrador de Madrid y Victoria de las Navas de Tolosa por el Rey D. Alfonso : San Segundo*, is noted in *the Inventario*, p. 104. Chorley, assuming it to be a different play from that in *Escog.* XXVIII, marks it as doubtful. There is a MS. of this play in the Bib. Nac. No. 545², referred to in No. 3013 *bis*, ascribed to Lope de Vega, but the opening and closing verses show that it is an entirely different play.

San Isidro. — (See *La Niñez* and *La Juventud de San Isidro*.) *Ztft.* XXII, 277.

San Jeronimo. — (See *El Cardenal de Belen*).

San Jorge. — Doubtful. *Comedia* (MS.) ascribed to Lope de Vega, in possession of the *autor de comedias* Juan Jeronimo Almella in 1628, in Valencia. *Bull. Hisp.* VIII, 378:v. *Cat. B. N.* No. 2030.

San Josafat, el Prodigio de la India. — *Mes. Rom.*; H. (anon.) Doubtful. It may, however, be another title for *Barlan y Josafá*.

San Juan de Dios. — (See *Juan de Dios*.)

San Julian. — (See *El Animal profeta*.) A *comedia* entitled *San Julian* was represented by Tomas Fernandez on June 26, 1626. *V. Mod. Lang. Rev.*, III, 52.

San Julian de Alcalá de Henares (La Vida de San Julian, lego de Alcalá). — (See *El Saber por no saber*.) — ~~Part~~ XXIII; *Acad.* V; MS. copy (Osuna), *Cat. B. N.* No. 3018. *V. Zft.* XXII, 279.

* San Julian de Cuenca. — P.

* San Martin. — P². Cited in the *Catalogue* of Medel del Castillo. There is a MS. *comedia* in a volume formerly in the Duran collection, (*Cat. B. N.* No. 545, four play) entitled *El glorioso San Martin*. Can this possibly be Lope's play?

San Nicolas de Tolentino. — XXIV, Zaragoza, 1641; *Acad.* IV. S. (Gayangos). *Zft.* XXII, 276. The closing verses give the alternative title of *El Santo de los Milugros*. The *comedia* *San Nícolas* in P² is probably the same.

San Pablo, Vaso de Eleccion. — H. Sancho Rayon's MS. copy is entitled *Vaso de Eleccion: San Pablo*. *V. Vaso de Eleccion*.

San Pedro Nolasco. — (See *La Vida de San Pedro Nolasco*.)

* San Roque. — P. v. *Zft.* XXII, 294.

San Segundo de Avila. — P; *Acad.* IV; MS. copy dated Alba de Tormes, August 12, 1594: it is, therefore, one of the oldest plays of Lope that have been preserved. *Cat. B. N.* No. 3023. *V. La Barrera, Nueva Biografía*, 271.

* San Tirso de España. — P. A *comedia* entitled *Tirzo* (sic) was in possession of the *autor de comedias* Juan Jeronimo Almella in Valencia in 1628. *V. Bull. Hisp.* VIII, 378.

*Santa Brigida. — M; H. according to Menéndez y Pelayo this may possibly be the same play as *La Limpieza no manchada* (q. v.) among the personages of which this Saint figures. *Acad.* V. p. lvii.

Santa Casilda. — H; MS. copy (Osuna), *Cat.* B. N. No. 3029, the fly-leaf of which reads «de Phelipe de Medina Pores », which is erased and Lope's name is substituted. Rocamora, No. 1201. The second title of Tirso de Molina's comedia *Los Lagos de San Vicente* (printed in his Parte V) is *Santa Casilda*. This is, however, entirely different from Lope's play. See Restori *Zift.* XXII, 293; Cotarelo, *Comedias de Tirso de Molina*, II, xxv, who gives a brief analysis of the play in the above MS.

Santa (La) Liga. — XV. P. (La Batalla naval); *Acad.* XII; « Representóla Pinedo y a Selin famosamente ». Lope. The original title of this play is the one under which it is noted in P. : *La Batalla naval*, which now appears in the concluding verses of the play. Cervantes *Batalla naval*, now lost, doubtless treated the same event, in which he was an actor on that memorable October 7, 1571. v. *Zift.* XXXI, 496.

*Santa Polonia. — M; H.

Santa Teodora. M; H. (See *El Prodigio de Etiopia*.)

Santa Teresa de Jesus. — H; (see *La Madre Teresa de Jesus*, and *Vida y Muerte de Santa Teresa de Jesus*).

Santa Ursula y las once mil Virgenes. Doubtful. (See *Las Once mil Virgenes*.)

Santiago el Verde. — P²; XIII; « Representóla Riquelme ». MS. autog. (Brit. Mus.) of only a portion, dated 1615. See Rennert, *Mod. Lang. Notes*, June, 1893. MS. copy (Osuna), *Cat.* B. N. No. 3039; Rocamora, No. 1212. « Decian Santiago el Verde á Santiago el menor, cuya fiesta celebra la Iglesia el día 1º de Mayo ». A. Fernandez-Guerra, in Gallardo, *Ensayo*, I, p. 1388; and see Julio Monreal, *Cuadros viejos*, 306.

Santo (El) de los Milagros. (See *San Nicolas de Tolentino*.)

*Santo (El) de Valencia. — P².

Santo Angelo, Act. N. L. 460

Santo (El) Hermano Francisco. — (See *El Rustico del Cielo*.)

Santo (El) Negro Rosambuco de la Ciudad de Palermo. — P²: (El Santo Negro.) Given with the title of *Vida y Muerte del Santo Negro llamado San Benito de Palermo*, in the *Tabla* of *Comedias de Lope de Vega y otros Autores, Parte III*. Barcelona, 1612, etc. *Acad.* IV. The Osuna MS. bearing this title is ascribed to Lope by Rocamora, No. 1214; Paz y Mélia, *Cat. B. N.* No. 2290, says that the play contained in this MS. is by Luis Velez de Guevara, who, in fact, mentions his name at the end. A MS. copy at Parma attributes it to Lope. v. *Zlft.* XXII, 276.

Santo (El) Niño de la Guardia : Segundo Cristo. — MS. copy *Cat. B. N.* No. 3041. This MS., from the Duran collection, is doubtless the one that was supposed to be an autograph. (See *El Niño inocente de la Guardia*).

*Santo Tomas de Aquino. — P²; v. Restori, *Zlft.* XXII, 294, who thinks Lanini's *El Angel de las Escuelas* may be a re-cast of Lope's play.

*Sarracinos y Aliatares. — P. v. *Zlft.* XXX, 226.

Satisfacer callando (S. Holland), y Princesa de los Montes, ó Los Hermanos encontrados. — *Escog.* VI, Zaragoza. 1653. Doubtful. In *Escog.* XXXVII (1671), it is attributed posthumously to Moreto, and again in his *Comedias*, vol. III, 1681. But Chorley fails to see any trace of Moreto's manner in the play. See above, pp. 49 and 51. Schaeffer (II, 169) says that this play seems to be rather by one of Lope's disciples, than by the master, but that it in nowise reads like a play of Moreto's.

Secretario (El) de si mismo. — P²; VI; MS. copy (Osuna) of Acts I and II., *Cat. B. N.* No. 3057. v. *FE*, 1578, p. 278.

*Secreto (El) bien guardado. — P².

Selva (La) confusa. — H; Tomo 133 (Osuna), ff. 81-100. Schack (*Nachträge*, p. 86) says there is a MS. entitled *La Selva*

confusa, in the Osuna library; that this MS. is signed by Calderon, but that he suspected the genuineness of the signature. He further says: « In the above-mentioned library there is an old, very rare print of this comedia, in which it is ascribed to Lope de Vega, but that this ascription is certainly erroneous, for the piece is by no means written in Lope's style, as the verses at the very beginning show. » The verses, however, which Schack quotes, are from the MS., not from the print in the Osuna library. Schack does not say that he read the old, rare print in the Osuna Library, but speaking of the MS., he says: « There is an old impression of *this comedia* in the Osuna library », etc., not: « there is an old impression of a play entitled *La Selva confusa* ». If Schack's statement is accurate, then all discussion is at an end, for the *Selva confusa* of the MS. is certainly by Calderon, and hence the play in the Osuna Library (Tomo 133) is also by Calderon. But Schack is not infallible (as his ascription to Lope of that farrago of nonsense *El nuevo Pitagoras* shows) and he may simply have recalled the same title that he had read in the Osuna volume. Schack thought, in fact, that this MS. of *La Selva Confusa* might be Calderon's *Certamen de Amor y Celos*. La Barrera believes that this is a mistake, on the ground that the above play appeared in Parte XXVII, *extravagante*, Barcelona, 1633, while Calderon's drama *Certamen*, etc. was not written till 1640. I shall not here repeat Chorley's doubts concerning the existence of these *Partes extravagantes*, for they are given on a previous page, where these *Partes* are discussed. Their existence is immaterial in the present issue. The simple fact is that there is a *Selva confusa* ascribed to Lope, in a fragment of a volume in the Osuna library. If this play is the same as the play in the Osuna MS. (Cat. B. N. No. 3071), then it is Calderon's. Only an examination of the play in the Osuna volume 133, can decide the matter, and though I have inquired for the volume repeatedly, I have never been able to see it. It has been used by Menéndez

y Pelayo in preparing the Academy's edition of Lope de Vega : I am assured that it is not in the Biblioteca Nacional now. The only inference to be drawn is that the Osuna volumes are perhaps in Santander, and that they have passed into the possession of the city with the other books of Sr. Menéndez y Pelayo. The question of the authorship of *La Selva Confusa* is very clearly and ably discussed by G. T. Northup in his edition of Calderón's *Selva confusa* (*Revue Hispanique*, XXI), who believes that a *Selva confusa* by Lope never existed.

Selva (La) de Albania. — (See *La Pastoral de Jacinto*).

Selva (La) sin Amor. — In *Laurel de Apolo* (1630); *Acad.* V : it was represented in the Royal Palace in 1629. *Ibid.*, p. lxix.

Selvas y Bosques de Amor. — XXIV, Zaragoza, 1633. MS. copy (Parma). It was represented before the King on May 7, 1623, by the company of Manuel Vallejo. *Mod. Lang. Rev.* III, 52.

Sembrar (El) en buena Tierra. — P²; X; S. (J. R. C.); MS. autog. Brit. Mus. dated January 6, 1616, with a license at Madrid, January 12, 1616. I copied this MS. many years ago; the variations from the printed edition are unimportant. Copy (Parma and Osuna), *Cat. B. N.* No. 3073; Rocamora, No. 1228.

*Semiramis (La). — P.

Serafin (El) humano. — San Francisco. — P²; XIX (El Serafin humano); *Acad.* IV. MS. copy (Parma). As the concluding verses show, this is Part I; possibly Part II, was the piece mentioned by Huerta : *Gloria de San Francisco*. This latter play seems to be lost. Restori thinks the play entitled *Milagros del Serafin*, by the well-known actor Alonso de Osuna, may be a recast of it. v. *Vida y Muerte del glorioso y bienaventurado Padre San Francisco*; *Zift.* XXII, 276, 292.

*Serrana (La) de Burgos. — P²; (Parts I, and II).

Serrana (La) de Tormes. — P; XVI. MS. copy (J. R. C.).

Lope says that this is an early play; but he would seem to have re-touched it before publication, for the character of Tarreño, Capigorrón, might pass as a *figura del donayre*. Salvá (*Cat.*, I. 649), possessed an ancient MS. of this play.

Serrana (La) de la Vera. — P; VII; *Acad.* XII. v. Fernandez-Guerra, *Alarcon*, p. 377; Restori, *Ziti.* XXXI, 487. The autograph (dated 1603) of Velez de Guevara's play with this title, — the earliest known of his comedias — is noted in *Cat. B. N.* No. 3096. The discovery of this autograph is a testimony to Chorley's critical acumen: the extravagance of Leonarda's character, and the irrelevancy of several scenes, lead him nearly fifty years ago to reject the ascription of the work to Lope. v. also *Antología*, IX, 209.

Servir á Buenos. — XXIV, Zaragoza, 1641; H. II., 425; S. (Brit. Mus. Gayangos, H. A. R.). *DN T-14808⁵ made Lib. v. 22, 1806*

Servir á Señor discreto. — P²; XI; H. IV., 69; MS. copy (Parma). Founded on a novel (Dec. VI, Nov. 7) of Giraldi Cinthio. Schaeffer, II, 317.

Servir con mala Estrella. — P²; VI; H. IV, 57. S. (Brit. Mus. *DN T-12652, 1806* and. J. R. C.). There is also a *suelta* at Parma: Sevilla, viuda de Francisco Lorenzo de Hermosilla, attributed to Enriquez Gomez. Restori, *Una Coll.* 14. Chorley notes that this play may be regarded as the prelude to *La desdichada Estefania*; it deals with the loves of King Alfonso VIII (1106-1151) and Doña Sancha, who is the mother of Estefania. The play is founded on Boccaccio's *Decamerone*, X, 1.

Si no vieran las Mugerres! — In *Vega del Parnaso*, and (according to Fajardo) in Parte V, of Lope, printed at Sevilla; *Obras sueltas*, Vol. X; H. II., 575; MS. copy *Cat. B. N.* No. 3106. S. Brit. Mus. and Gayangos). Represented by Luis Lopez at *DN T-14808⁵ made Lib. v. 22, 1806* Aranjuez on May 1, 1633, and by Juan Martínez on October 5, 1635. *Mod. Lang. Rev.* III, 53. There is a reference to the old age of Belardo on fol. 276. Schaeffer (I, 151) calls this play one of Lope's masterpieces.

*Sierra (La) de Espadan. — P. « Tendria por asunto la última rebelión de los Moriscos del reino de Valencia? » M. y P. *Acad.* V, xlii.

Sierras (Las) de Guadalupe. — H ; Tomo 131 (Osuna); S. (J. R. C., Salvá (I, 649), and Parma).

Siete (Los) Infantes de Lara. — P² (See *El Bastardo Mudarra.*) Fajardo says that this play appeared « en su Parte IV antigua. »

Silencio (El) agradecido. — *Dif.* XXXI, Barcelona, 1638 (anon.); fragment of this volume (J. R. C), ascribed to Lope by Gamez and Casal, apparently with the assent of La Barrera (*Catálogo*, pp. 583 and 685). Münch-Bellinghausen suspects it to be the work of Francisco Toriuio Ximenez, who collected the plays in *Dif.* XXXI. A good play; but in Chorley's opinion, too artificial for Lope.

Sin Secreto no ay Amor. — H ; S. (Rennert), ascribed to Montalvan. MS. autograph, Brit. Mus., dated July 18, 1626, with licenses at Madrid, August 11, 1626; Zaragoza, November 13, 1626 and Granada, April 28, 1630. Published by Hugo A. Rennert, Baltimore, 1894. It was represented by Roque de Figueroa, November 21, 1629.

Soberbia (La) de Aman. — (See *La hermosa Ester*).

Sol (El) parado. — P ; XVII ; « Representóla Rios ». *Acad.* IX; MS. copy (Parma). According to Fajardo another title of this play is *Ascendencia de los Maestres de Santiago*. Mariana refers to the miracles, V, 120, lib. xiii, cap. 20. This play has no *figura del donayre*. There is a *comedia* with the same title by Enriquez Gomez. v. *Ztft.*, XXVIII, 231.

Soldado (El) Amante. — P ; XVII ; MS. copy (Parma). « Representóla Osorio, Autor antiguo y famoso ». These words of Lope's show that this *comedia*, though not printed till 1621, belongs to the last decade of the sixteenth century, or even a little earlier. It may be added that in *El Peregrino* (fol. 263) Lope says that it was also represented by [Diego Lopez de]

* Sufrimiento (El) premiado. — P. A play with this title appears in the second volume of Montalvan's *Comedias* (1638). v. Bacon, *Life and Works of Montalvan*, pp. 410, ff. *No puller re*

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the *Veinte y una Parte verdadera de Lope*. The second Part, entitled *Valor, Fortuna y Lealtad de los Tellos de Meneses*, is only found in *sueltas* ». M. y P. *Acad.* VII, clv. According to Hartzenbusch, the ancient *suelta* which he used for his text of the Second Part, bore the title : *Valor, Fortuna y Lealtad de los Tellos de Meneses*, and he adds that in the modern editions it is called : *Valor, Lealtad y Ventura de los Tellos de Meneses* Segunda Parte. Hartzenbusch, *Comedias de Lope*, I, 545 ; Münch-Bellinghausen, p. 154. Hartzenbusch doubts the authenticity of this Second Part ; as does Schaeffer (I, 140) ; not so Menéndez y Pelayo, who publishes it in vol. VII. v. *Ibid.*, clxxi. Menéndez thinks Hartzenbusch is mistaken in fixing 1625 as the date of this Second Part. v. Restori, *Ztft.* XXVI, 499.

* Templo (El) de Salomon. — M ; H. Fajardo likewise notes it, and further mentions a play by Alvaro Cubillo de Aragon entitled *El mejor Rey del Mundo, y Templo de Salomon*, which he reports as being « en la Parte V de Lope, impresa en Sevilla ».

Tercera (La) Orden de San Francisco. — *Acad.* V. Written by Lope in collaboration with Montalvan (see the latter's *Fama póstuma*). MS. copy Bib. Nac. No, 3227, entitled *Los Terceros de San Francisco*, v. *Ztft.* XXII, 282.

Testigo (El) contra sí. — P² ; VI.

Testimonio (El) vengado. — P ; I ; H. III, 403 ; *Acad.* VII. (See *Como se vengan los Nobles*.) V. *Ztft.* XXXVI, 657, where the text of a modern MS. in the library at Gotha is published by Benary, which differs considerably from the printed versions. The MS. is only a fragment, but its variant readings are important. Speaking of Moreto's *Como se vengan los Nobles*, D. Luis Fernandez-Guerra says : Lope de Vega had previously treated the same historical theme in *El Testimonio vengado* with that beauty and simplicity of style which distinguish him, but with great confusion of the plot. *Comedias de Moreto* (Bib. de Aut. Esp.), p. xxxi. Menéndez y Pelayo says : « Moreto recast Lope's play, or rather he imitated it freely, under the title *Como se*

vengan los Nobles, at the same time greatly improving the plot." *Acad.* VII. cclvi.

Tirano (El) castigado. — P; P²; IV. This play has no *figura del donayre*. With the same title there is a *comedia* by Diamante in *Escog.* XXXVI.

*Todo es facil a quien ama. — P². This play is mentioned in Lope's *Los sacramental de los Titulos de Comedias*, *Acad.* III, xxiii.

Toledano (El) y Celoso vengado. — MS. copy (Osuna), *Cat. B. N.* No. 3270; Rocamora, No 1285, as *El Toledano vengado*, under which title Huerta cites it. The concluding lines of the Osuna MS., in fact, give the title: *El Marido engañado; el Toledano vengado*. There is a MS. copy at Parma entitled *Trato de Toledo, Toledano vengado*, which may perhaps be the same play. Restori, p. 32.

*Toma (La) de Alora. — P.

Toma (La) de Longo por el Marques de Santa Cruz. — P²; M; (see *La Nueva Vitoria del Marques de San Cruz* in Parte XXV.)

Toma (La) de Toledo. (See *El Hijo por Engaño*.)

Tomada (La) de Valencia. (See *Las Hazañas del Cid*.) The play is almost certainly not by Lope. V. p. 12.

*Tonto (El) de la Aldea. — P.

Torneos (Los) de Aragon. — P; IV. S. (Gayangos). This play has no *figura del donayre*.

*Torneos (Los) de Valencia. — P.

*Torre (La) de Hercules. — P.

Trabajos (Los) de Jacob, ó Sueños ay que Verdad son. — M; H; XXII. Madrid, 1635, Second Part only. v. Schack, Vol. II, p. 321. (See *La Salida de Egipto* and *El Robo de Dina*). Under the title *Sueños ay*, etc., the play has been attributed to Calderon. MS. copy (Osuna) *Cat. B. N.* No. 3294; Rocamora, No. 1300. S. (Brit. Mus.). *Acad.* III.

+ Tragedia (La) por los Celos. — According to Nicolas Anto-

nio, this play appeared in the vanished Parte XXIV, Madrid, 1640. This, in all probability, is the play by Guillen de Castro, of which there is a MS. in the Bib. Nac. *Cat.* No. 3299, declaring at the end that the play was finished by Guillen de Castro on Dec. 24, 1622, and that it was written for Antonio de Prado. Published in *Libros raros ó curiosos*, Madrid, 1878. *misineé*, p. 604, 20.

*Tragedia de Aristeia. — P.

Tragedia (La) del Rey don Sebastian, y Bautismo del Principe de Marruecos. — P; XI; *Acad.* XII. MS. copy (Parma). A few jests are assigned to Zulema and to the villano Alfonso, but there is no true *figura del donayre* in the play. The baptism of Prince Muley Neque took place in 1593, says Casiano Pellicer, who adds that in 1602 the Prince frequented the Madrid theatres. Was it with the object of seeing the representation of his conversion? He died, as Pinelo informs us, while serving with the Spanish army in Flanders. This is probably the same play as *La Pérdida del Rey don Sebastian* represented before the Queen in October, 1622, by Cristóbal de Avendaño. v. also *Zift.* XXXI, 499.

Trato (El) de Toledo. v. *El Toledano vengado*.

Traicion (La) bien acertada. — P; I.

- ✕ Trato (El) muda Costumbres. — M; H. According to Fajardo this play appeared in Parte XXVIII, *extravagante*, Zaragoza, 1639. Antonio de Mendoza wrote a *comedia* with the same title and Chorley believes that this is the piece wrongly ascribed to Lope by Medel and Huerta.

*Tres (Los) Consejos. — P². Juan Jeronimo Almella, *autor de comedias* in Valencia in 1628, possessed a MS. of this play attributed to Lope. *Bull. Hisp.* VIII. 378.

Tres (Los) Diamantes. — P; II; S. (Brit. Mus., Arl.) In some impressions of Part II a passage in Act III is transposed. It occurs in the scene between Lisardo and Enrique, after the verse — « En fin ya somos casados ». At this point Crispin comes forward with the question — « Quien llama? » This scene —

as far as the words « Esté en buen hora » — should be placed earlier, at the end of the colloquy between the Duke and Leonato. This closes with Leonato's words — « ha de la casa, ha gente » — which gives Crispin the cue for his entry and question — « Quien llama? » Fitzmaurice-Kelly and Ormsby indicate a precisely similar transposition of the text in *Don Quixote*, Part I, Chapter XIX : see the Introduction to their sumptuous reprint of the *princeps* (London, 1898-1899). *Acad.* XIII; see the dissertation of Gertrud Klausner, Berlin, 1907, *Rom. Jahrbücher*.

Triunfo (El) de la Humildad y Soberbia abatida (*vencida* on the title-page). — M; X. MS. copy (Parma); MS. copy (Holland), entitled *La Humildad y la Soberbia*. This title is also given in the *Tabla* of Parte X. (See *La Humildad y la Soberbia*.)

*Triunfo (El) de la Limosna. — P.

*Triunfos (Los) de Octaviano. — P.

Truhan (El) del Cielo, y loco Santo. — *Acad.* V. MS. copy (Parma). v. Restori, p. 32, and *Zfjt.* XXII, 292. « It might be supposed that this play is identical with *San Antonio de Padua*, mentioned in P², but we are inclined to believe that it is different. » M. y P. *El Truhan del Cielo* is a First Part; the Second Part may be the lost *Gloria de S. Francisco*. Restori. The title in Huerta is merely *Loco Santo*.

*Truhan (El) Napolitano. — P².

Turco (El) en Viena. — P. (See *El Cerco de Viena*.)

U

Ultimo (El) Godo. — XXV : (see *El Postrer Godo de España*).

Un Pastoral Albergue. — MS. copy (Duran). *Cat. B. N.* No. 2526. A note states that it ran for eighteen days at Seville. Paz y Mélia questions the ascription to Lope. It is printed in *Comedias inéditas*, Madrid, 1873.

Urson y Valentin. — P.; (see *El Nacimiento de Urson*, etc.)

« This *comedia* or rather this dramatic novel of Lope must have been one of the most popular ones of its time, and, on account of the irregularity of its composition, must have given the greatest offence to the followers of the classic precepts. M. y P. *Acad.* XIII.

*Urson (Segunda Parte de). — P.

V

*Valeriana (La). — P.

Valeroso (El) Catalan. — *Acad.* VIII.

Valiente (El) Cespedes. — P²; XX; S. (Brit. Mus. Arl.). *Acad.* XII. This is the First Part only. The closing verses contain a promise to continue the story till the hero's death « en la Guerra de Granada ». His death occurred July 25, 1569.

Valiente (El) Juan de Heredia. — H; MS. copy (Osuna), *Cat.* B. N. No. 3399; Rocamora, No. 1399. S. (J. R. C.)

Valor (El) de Fernandico. — (See *El Pleito por la Honra*).

Valor (El) de Malta. — *Acad.* XII; MS. copy (Holland, Duran); *Cat.* B. N. No. 3409. Menéndez y Pelayo thinks this play wholly unworthy of Lope, because of its entire lack of poetic worth. v. *Zft.* XXXI, 496.

Valor (El) de las Mugerres. — P²; XVIII; MS. copy (Parma).

Valor, Lealtad y Fortuna de los Tellos de Meneses. — P; H; H. I., 511. In two parts. The first is printed in Part XXI, under the title *Los Tellos de Meneses*. The second appeared as a *suelta* (Brit. Mus., J. R. C., and Vienna). v. Münch-Bellinghausen, 151. (See *Los Tellos de Meneses*.)

? Valor (El) perseguido, y Traycion vengada. — Tomo 132 (Osuna). Doubtful. Chorley possessed a *suelta* with this title, attributed to Montalvan. La Barrera says this play is entirely different from *La Traicion vengada, ó Tanto bagas quanto pagues*, likewise ascribed to Lope, and more justly to Moreto. *Cat.*

p. 456. Bacon, *Life and Works of Montalvan*, p. 450, ranks this play among his author's supposititious *comedias*, but says that it reads much like Montalvan's work.

Vandos (Los) de Sena. — P²; XXI. Tomo 131 (Osuna), ff. 114-138: a fragment of this Part XXI.

Vaquero (El) de Moraña. — P; P²; VIII; *Acad.* VII. According to Sarmiento (*Semanario Erudito*, V, p. 175) these Vaqueros were neighbors of the Maragatos, and of the same origin, but they do not supply the theme of this *comedia*. Here the *vaquero* is the Conde D. Manrique who becomes enamoured of King Bermudo's sister, is imprisoned, escapes, disguises himself as a *villano*, and is finally pardoned on the intercession of the Conde de Castilla. This play has no *figura del donayre*. This *comedia* exists as a *suelta* of 48 pages, which seems to have formed part of a volume: En Brusselas, por Huberto Antonio Velpio, 1651. Salvá, *Catálogo*, I, 548: v. *Zft.* XXVI, 505.

Vargas (Los) de Castilla. — H. According to Fajardo this *comedia* appeared in Part XXVII, *extravagante*. Barcelona, 1633. A fragment (ff. 123-146) containing the play is in Tomo 133 Osuna, and in the Chorley collection, and this is thought to be part of XXVII, *extravagante*. *Acad.* X; MS. copy *Cat.* B. N. No. 3422 and No. 420. « From its style this seems to be a composition of Lope's youth, written probably in Seville, where he resided for long periods from the close of 1600 till May, 1604 ». M. y P. Restori says this play also bears the title of *Los tres Vargas*. According to the above fragment it was represented by Antonio de Prado. v. *Zft.* XXIX, 364.

Varona (La) Castellana. — P; IX; *Acad.* VIII. MS. copy (Parma). The character of Ordoño, « escudero cobarde », amounts to a *figura del donayre*. v. *Zft.* XXVI, 510.

Vaso (El) de Eleccion. — H; (see *San Pablo*). *Acad.* III. MS. copy (Parma) of the early xvii century. Restori, *Una Coll.*, 33; in this MS. the play is entitled: *Vaso de eleccion y Doctor de las Gentes San Pablo*, de Lope de Vega. Monroy's play *Los Principes de la Iglesia* follows Lope's play very closely. Restori.

Vellocino (El) de Oro. — P²; XIX; *Acad.* VI. MS. copy (Parma). v. *Zift.* XXIII, 444, ff. According to Günthner, *Studien zu Lope de Vega*, p. 20, an edition of this play, in Spanish, was published at Vienna in 1633: *Comedia del Vellocino de oro*; Viennae, Austria, excudebat Gregorius Gelbhaar. 4°. There was also an edition in Milan, Iuan Baptista Bidelli, 1649; from the contents of the accompanying *Loa* it seems also to have been acted in that year in Milan. *Ticknor Catalogue*, 395. The play was originally represented at a *fiesta* celebrated at Aranjuez, May 15, 1622. *Acad.* VI, p. lii; *Bull. Hisp.* (1908), 253. An *auto* entitled *El Bellocino dorado* was represented in 1590. *Nuevos Datos*, 27.

Vencido (El) Vencedor. — MS. copy (dated 1635; Parma). Restori, 34; this is doubtless *El Vencedor vencido en el Torneo*, represented in 1622 before the Queen by Juan de Morales Medrano.

Veneno (El) saludable. — P²; XIV. (See *El cuerdo loco*).

Vengadora (La) de las Mujeres. — XV; «Representóla Leon, y hizo la Vengadora Maria de Alcaraz famosamente». It was also represented by Morales in 1623 (?) v. Schack, *Nachträge*, 67; there is also a *suelta* (43 pages) of this play: en Brusselas, por Huberto Antonio Velpio, 1649. Salvá, *Cat.*, I, 548.

*Venganza (La) de Gayferos. — P.

Venganza (La) venturosa. — P²; X; MS. copy (Parma). Some passages in this play seem to contain references to Lope's father. v. Pétrouf, in *Mélanges Chabaneau. Roman. Forsch.*, XXIII.

Ventura (La) en la Desgracia. — *Escog.* XXVIII; S. (Durán) 200 211.

? Ventura (La) por el Sueño. — (See *El Merito en la Templanza*). Doubtful.

Ventura (La) sin buscalla. — P²; XX. The *suelta* in the Brit. Mus. is a fragment of this volume. There is an Osuna MS. *Cat.* B. N. No. 3460, of a «Comedia burlesca» entitled *La Ventura sin buscarla*, which may be a parody on Lope's play.

* Ventura (La) de la Fea. — M.(anon.). According to Fajardo this play appeared in Part XXVI, *extravagante*, Zaragoza, 1615. Chorley possessed the play (leaves 2-7 being missing) in what may have been a fragment of this Part. Restori thinks this play may be by Mescua. He says there is an allusion to this play in Lope's auto *Del Pan y del Palo* (*Obras*, II, p. lix) which indicates the probable date of its composition. Concerning the vol. XXVI, *extravagante*, 1645 (and 1632 or 1633), he refers to what Ortiz de Villena (in the preface to Parte XXI of Lope, 1635), says of the plays of Lope printed in Seville, Valencia, Zaragoza and other cities, — that they are by various poets, and although they bear his name, that they are not his. Restori prints the *Entremes del Doctor Carlino*, in which *La Ventura de la Fea* is attributed to Mira de Mescua, which ascription he thinks should be taken into serious consideration. v. *Piezas de Títulos de Comedias*, Messina, 1903, p. 134.

Ventura y atrevimiento. — S. (J. R. C., Duran). Salvá (*Cat.* I, 660) also possessed an ancient *suelta*.

Ver y no creer. — XXIV, Zaragoza, 1633; MS. copy, with *aprobacion* of Luis Navarro, dated Zaragoza, August 25, 1619. *Cat.* B. N. No. 3464, without the author's name. This MS. appears to differ from that which was in Duran's collection.

Verdadera (La) Amistad. — (See *Los Amigos enojados*). Doubtful.

Verdadero (El) Amante. — P; XIV; « Representóla Rios ». H. I., 1; *Acad.* V. According to a MS. cited by Salvá, (*Cat.* I, p. 660), this is also entitled *Gran Pastoral Belarda*. v. La Barrera, *Cat.*, 437. This is perhaps the earliest play of Lope that has survived. *Acad.* V, p. lviii; see also *Los Hechos de Garcilaso de la Vega*.

*Viaje (El) del Hombre. — P.

Vida (La) de San Julian de Alcalá. — (See *El Saber por no saber*).

Vida (La) de San Pedro Nolasco. — XXII; *Acad.* V; MS.

copy, *Cat. B. N.* No. 3479. — This play was written in 1629 for the festival which the order of Nuestra Señora de la Merced celebrated between April 21 and May 8 in honor of its founder. It was represented before Philip IV, by the company of Roque de Figueroa. See the *Relacion* of Dr. Benito Lopez Remon (Gallardo, *Ensayo*, III, 501). Restori, *Litteraturblatt f. germ. u. roman. Phil.* (1902), deprint, p. 10; *Acad.* V, p. ix; *Zft.* XXII, 277.

- * — Vida (La) y Muerte del glorioso y bienaventurado Padre San Francisco — La famosa Comedia de —. Compuesta por Lope de Vega Carpio. Son figuras las siguientes : Padre de San Francisco. Su Madre. Francisco. Florencio y Fabricio sus hermanos. Vn Pobre. Vn simple Fray Iuan Constantin, etc. Impresa en Valencia, en casa de Iuan Vicente Franco, alla Pelleria vieja junto á San Martin, y alli se vende. Año 1611. Gallardo. *Ensayo*, IV, col. 968.

Vida (La) y Muerte del Rey Bamba. — H; I; *Acad.* VII. This play has no *figura del donayre*. v. *Zft.* XXVI, 487. *Farinelli*.

- + Vida (La) y Muerte de Santa Teresa de Jesus. — H. (See La Madre Teresa de Jesus). MS. copy, ascribed to Lope de Vega (Osuna) *Cat. B. N.* No. 3489; Rocamora, No. 1370. There is also a MS. copy at Parma. Restori, *Una Collezione*, p. 35. No play bearing this title appears in either P. or P²., though a play entitled *La Madre Teresa de Jesus* is noted in P². In the volume *Doce Comedias de varios Autores*, Tortosa, 1638, there is a comedia *La bienaventurada Madre Santa Teresa de Jesus*, which is attributed to Luis Velez de Guevara. Chorley assumed this latter to be a different play from *La Vida y Muerte de Santa Teresa de Jesus*, and he was doubtless correct. In *Zft.* XXII, 283, Restori gives excerpts from the Parma MS., saying that the play begins with a dialogue between *La Vanidad* and *La Envidia*, though he gives no words of the dialogue, nor does he here give the closing lines of the *comedia*, though he does give them in *Una Collezione*, etc., p. 35, where we read :

— Vida y muerte del Sr. B. negro llamado San Pedro de B.

El B. negro — (1611) (1611) (1611) (1611) (1611).

y aquí acaba la comedia
de la mas santa muger
que nuestra España zelebra.

MS. No. 3489 begins :

Vanidad. — Envidia, luz derivada

and ends :

que nuestra España celebra.

There can, therefore, be no doubt that the Osuna MS. No. 3489 and the Parma MS. are copies of one and the same play, and that this play is entirely different from Lope's *La Madre Teresa de Jesus*. v. *Zftf.* XXII, 282, where Restori gives long excerpts from the Parma MS.

Villana (La) de Xetafe. — P²; XIV; MS. copy (Holland). « Representóla Valdes ». This play has no *figura del donayre*.

*Villanesca (La). — P.

Villano (El) en su Rincon. — P²; VII; H. II., 135; *Dif.* XLIV (1652); S. (J. R. C.) *Escog.* XXXIII (1670), has a re-cast of this piece by Matos Fragoso under the amplified title of *El Sabio en su Retiro y Villano en su Rincon*.

Virgen (La) de los Remedios. — H (anon.) (See *Orden de la Redencion*).

Virtud, Pobreza y Muger. — P²; XX; H. IV, 211. It alludes to Mescua's *La Rueda de la Fortuna*, represented by Morales in Madrid in 1604; v. *Life of Lope de Vega*, 153; *Comedias de Lope*, ed. Hartzenbusch, IV, p. 222. See also Stiefel, *Zftf. f. franz. Sprache*, XXIX, 209. The comedia must have been written after July 25, 1607, the date of Pedro Liñan's death. Hartz. IV, 214; *Bibliografia Madrileña*, III, 413.

Vitoria (La) de la Honra. — P² (La Vitoria del Honor); XXI; *Dif.* XXXIII (Valencia, 1642 as *La Vitoria por la Honra*). Chorley possessed the fragment of *Dif.* (fols. 181-203) containing this play : it also survives in Tomo 132 (Osuna).

Vitoria (La) del Marques de Santa Cruz. — XXV. This is the title of the play as given in the *Tabla*; in the text it appears as *La nueva Victoria del Marques de Santa Cruz*, and Medel repeats the latter form. P² notes it as *La Toma de Longo por el marques de Santa Cruz*.

Viuda, Casada y Doncella. — M; P²; VII. S. (J. R. C. and Osuna) ascribed to *un Ingenio* and entitled *Doncella Viuda y Casada*.

Viuda (La) Valenciana. — P; XIV; H. I., 67; MS. copy *Cat. B. N.* No. 3525. « Representóla Mariana Baca, vnica en la accion y en entender los versos. » This Mariana Vaca was the mother of the famous Jusepa Vaca. The play has no *figura del donayre*. Schaeffer (I, 153) says that the play is founded on Banello, Part IV, Nov. xxvi.

* Vizcayna (La). — P. This play was represented before the King by the company of Antonio de Prado on January 2, 1623, and by Pedro de la Rosa in the Retiro before March 3, 1637. It is probably lost. *Mod. Lang. Rev.* III, 55.

*Vuelta (La) de los Españoles en Flandes. — P².

Y

Yerros (Los) por Amor. — H; S (J. R. C. and Duran). See *Hierros por Amor*.

Yo me entiendo. — Tieck possessed a *suelta* in which this play is attributed to Calderon. Vera Tassis, however, in the *Verdadera Quinta Parte de Comedias de Calderon*, Madrid, 1694, denies this authorship and places the comedia in the list of « Comedias supuestas que andan debaxo de su nombre ». Valentin Schmidt, *Calderon*, p. 483, says there is a play *Yo me entiendo* by Lope, and believes Lope to be the author of the only play known under this title. See also *Ibid.* p. 531. Tieck's *suelta* is now in the Berlin Library.

Z

- Zegries y Bencerrages. — (See *Cegries y Bencerrages*).
 Zelos (Los) de Rodamonte. — P; MS. (Osuna), *Cat. B. N.*
 No. 568. This same play is ascribed to Mescua in *Comedias de*
varios Autores, Tortosa, 1638. There is another *comedia* upon
 the same subject and bearing the same title, written by Rojas
 Orrilla, and published in his Parte I, Madrid, 1640. *Acad.*
 XIII. Menéndez y Pelayo says there can be no doubt that the
 play he has published in *Acad.* XIII, is Lope's. It probably dates
 from before 1602.
 *Zelos (Los) satisfechos. — P.
 *Zelos sin Ocasión. — P²; M.
 Zeloso (El) de si mismo. — H. (See *La Pastoral de Jacinto*).
 Zirro (Ciro) Hijo de la Perra. — M.(anon). Fajardo asserts
 that this is identical with *Contra Valor no hay Desdicha*.

Total number of titles, excluding alternates. . . .	726
Comedias (doubtful, or known not to be by Lope).	84
Comedias known only through P, P ² , M, H, and similar sources. . . .	<u>180</u>
	<u>264</u>
Number of Comedias by Lope de Vega that we now possess. . . .	462

SUMMARY OF THE CATALOGUE OF COMEDIAS.

- Comedias de Lope de Vega : I-XXV.
 Parts I, II, IV, VI-XXI, XXIII, XXIV, Zaragoza,
 1641. 21 Parts each containing 12 plays. . . 252
 XXII, Zaragoza, 1630. [8] (2 by other writers,

2 printed in other parts). XXII, Madrid, 1635. [11]. . .	19
XXIV, Zaragoza, 1633. [8] (3 by other writers, 1 printed in XXII, Madrid. . .	8
XXV, (3 printed in previous Parts). . .	9 <u>36</u> 288
Parts which commonly pass as III and V of the Comedias de Lope.	
III de Lope y otros. [3]. Flor de Dif. Part V. [1]. . .	4
Part XXIV, Madrid, 1640. No copy is known to exist. It contained, apparently, 4 by other writers; 7 which exist in other Parts or in <i>sueltas</i> ; 1 doubtful. . .	»
Vega del Parnaso. [6] (Two of the 8 are printed in the Comedias de Lope) : Relacion de las Fiestas, etc. . .	8
VI de Lope y otros (besides one already printed in Part I, it contains one <i>doubtful</i> play). . .	1
IV de Góngora y Lope (contains 2 by Lope — 1 printed in Part XVIII — and 1 <i>doubtful</i>). . .	2
In the fragments of <i>Extravagantes de Lope, Come- dias de Sevilla</i> , etc., preserved in the Osuna Library (see pp. 38-41), there are, in addition to <i>sueltas</i> , Tomo 131 [1] : Tomo 132 [5] : Tomo 133 [7, one being <i>doubtful</i>].	<u>13</u>
Comedias de Varios. Old Series. (<i>Varios de afue- ra</i> .)	
Dif. XXVIII, 1634. — [7] 3 by other writers, 2 previously printed. . .	2
Lope y otros, 1634, Parte XXIX. — [7] 1 by another writer. . .	6
Dif. XXIX, 1636. — [2] previously printed. . .	»

Dif. XXX, 1636. [1] previously printed . . .	»
Dif. XXXI, 1638. [2] previously printed, 1 <i>doubtful</i> . . .	1
Dif. XXXII, 1640. [2]. . .	2
Dif. XXXIII, 1642. [3] 1 by another writer, 1 previously printed . . .	1
Dif. XXXVII, 1646. . .	1
Dif. XLIV, 1652. [2] previously printed . . .	»
Lope y otros, II, 1630. [4] 1 previously printed.	3
Varios, Tortosa, 1638. . .	2
Varios de Lisboa, 1652. [2] 1 by another writer, 1 previously printed . . .	»
Varios. Lisboa, 1647. 1 previously printed.	»
	<hr/> 18
Comedias de Varios. — Escogidas. New Series. (Varios de Madrid, etc.)	
Escogidas III.	7
Escogidas VI. Zaragoza, 1653. 5 (1 by another writer, 3 previously printed) . . .	1
Escogidas VII. 1 previously printed . . .	»
Escogidas VIII. 1 ascribed to Mescua.	1
Escogidas X. . .	1
Escogidas XV. [Under the name of Zárate] 1 previously printed . . .	»
Escogidas XVI. [Under the name of Rojas]. . .	1
Escogidas XVIII. . .	1
Escogidas XX. [Under the name of Rojas].	1
Escogidas XXV. [Under the name of Moreto] 1 previously printed . . .	»
Escogidas XXVIII. 3 [1 under the name of Mescua] 2 previously printed . . .	1
Escogidas XXX [Under the name of Moreto]. . .	1
Escogidas XXXI [Under the name of Zavaleta]. . .	1
Escogidas XXXVII [Under the names of Moreto	

and Matos] 2 previously printed . . .	»	
Escogidas XXXIX [Under the names of Moreto and Matos] 2 previously printed . . .	»	
Escogidas XL. 1 doubtful . . .	1	
Escogidas XLII. [2 under the name of Villegas] 1 doubtful.	2	
Escogidas XLIV. [Under the name of Rojas].	1	
C. N. Amst. 1726. 2 (1 previously printed).	1	
	<u>21</u>	39
Sueltas (not printed in other forms, excluding doubtful ones : see pp. 70-71) . . .		28
MSS. inedited . . .		35
Plays since published by the Spanish Academy, and in other editions . . .		<u>48</u>
		<u>150</u>
		466
Deducting doubtful plays above noted . . .		4
Total of Lope de Vega's known Comedias (in print or in manuscript).		462

SUPPOSITITIOUS PLAYS ASCRIBED TO LOPE

A lo que obliga el ser Rey. — S. (J.R.C.). By Vélez de Guevara.

Adversa (La) Fortuna del Caballero del Espíritu Santo. — H. III. (Lope y otros¹). By Grajales. See Salvá, *Catálogo*, I, p. 565.

Adversa (La) Fortuna de Ruy Lopez Davalos. — H. V. (Lope y otros¹). By Salustio del Poyo.

Amor (El) Invencionero (La Española de Florencia). By Calderon? or Diego de Figueroa?

1. The plays quoted as being contained in Parts III and V of 'Lope y otros' are given with the names of the real authors : they are attributed to Lope by Nicolas Antonio, whose mistake has been mechanically reproduced.

Amor, Pleyto y Desafío. — XXII and XXIV. Zaragoza, 1633. This is Alarcon's *Ganar Amigos*. But Lope wrote a play bearing this title, of which the autograph MS. dated November 23, 1621, is in the Bib. Nac. Cat. No. 171.

Aristomenes Meseño. — (See *El Valeroso Aristomenes*).

Batalla (La) de los Dos. — By Torre y Sevil?

Bernardo del Carpio en Francia. — By Don Lope de Lianó.

Boba (La) discreta. — Cañizares? See Salvá, I, p. 574.

Capitan (El) Belisario. — Escog. VI. Zaragoza, 1653. (See *El Exemplo mayor de la Desdicha*).

Cautela contra Cautela. — ascribed to Lope, then to Mescua in a MS. at Parma. See Restori, *Comedias de dif. Autores*, (in *Studj*, 1891), p. 77. It is the play of Tirso de Molina and Alarcon. *Comedias de Tirso* (Bib. de Autores Españoles).

Cavallo (El) vos han muerto. — S. (J. R. C.). — By Vélez de Guevara : *Si el Cavallo*, etc. See Salvá, I, p. 576.

Celos con Celos se curan. — (See *Zelos*, etc.)

Celoso (El) Extremeño. — (See *Zeloso*, etc.)

Como se engañan los Ojos, ó el Engaño en el Anillo. — By Juan Bautista de Villegas ; *Dif.* XXV, Zaragoza. 1632. Fajardo mentions this play under the title *Nadie crea lo que ve, ó tambien se engaña la Vista*.

Conde (El) Don Pedro Velez. — By Guevara?

Confusion (La) de Ungria. — Fajardo. By Mescua. *Escog.* XXXV.

Cruz (La) en la Sepultura. — *Dif.* XXVIII, and XXIV, Madrid, 1640. This is Calderon's play entitled *La Devocion de la Cruz*. See the note on p. 32.

De un Castigo tres Venganzas. — H. By Calderon : *Un Castigo en tres Venganzas*.

Desgracias (Las) del Rey don Alonso el Casto. — H. V. (Lope y otros). By Mescua. See Salvá, I, p. 589. A play entitled *El Rey Alfonso el Casto* was in possession of Alonso de Heredia in August, 1605. v. *Bull. Hisp.* (1907), 372.

Despreciada (La) Querida. — XXIV, Madrid, 1640. By Juan Bautista de Villegas; see Salvá, I, 589.

Desprecios (Los) en quien ama. — By Montalvan. See *Ibid.* S. (Brit. Mus.).

Destruicion (La) de Constantinopla, [Lisboa, Madrid, 1603]. By Gabriel Lobo Laso de la Vega.

Di Mentira y sacarás Verdad. — By Matias de los Reyes (*Batilo*).

Dios hace Justicia a todos. By D. Francisco de Villegas. *Escog.* XLII.

Doña Ines de Castro (La Tragedia de). — H. Parte III de Lope y otros. By Mejia de la Cerda. See Salvá, I, p. 592.

Don Gil de la Mancha. — By Rojas Zorrilla?

Ejemplo (El) mayor de la Desdicha, y Capitan Belisario. — H. S. (J. R. C.) There are *sueñas* of Barcelona, 1771; Valladolid, 1781; Madrid, 1796, which ascribe it to Lope. It is by Mescua.

El que diran, y Donaires de Pedro Corchuelo. — By Matias de los Reyes. La Barrera, p. 327.

Enemiga (La) favorable. — H. Parte V de Lope y otros. By Tárrega.

Española (La) de Florencia. — See Alphabetical list, under *Burlas veras*.

Examen (El) de Maridos. — XXIV, Zaragoza, 1633. By Alarcon.

Fernan Mendez Pinto. — S. Parte I and II. (Holland, J.R.C.) By Enriquez Gomez? See Salvá, I, p. 602.

Florestas de Amor. — See *El Paraiso de Laura*.

Gran Cardenal (El) de España, Don Gil de Albornoz. — By Antonio Enriquez Gomez.

Gran Tamorlan (El) de Persia. — *Dif.* XXXIII : *La nueva Ira de Dios*. By Vélez de Guevara.

Guarda (La) cuidadosa. — H. Parte V de Lope y otros. By Miguel Sanchez. Published by H. A. Rennert, Boston, 1896.

Hermanas (Las) Bandoleras (?). See Alphabetical list.

Hijos (Los) del Dolor y Albania tiranizada. — By Francisco de Leyva.

Industria (La) contra el Poder y el Honor contra la Fuerza. — Dif. XXVIII, and XXIV, Madrid, 1640. This is Calderon's *Amor, Honor y Poder*. v. *Bull. Hisp.* VIII, 376.

Isla (La) bárbara. — By Miguel Sanchez. Published by H. A. Rennert, Boston, 1896.

Jueces (Los) de Castilla. — By Moreto?

Leño (El) de Meleagro y Profetisa Casandra. — By Pablo Polope y Valdes, a writer who flourished towards the end of the end of the seventeenth century.

Lindona (La) de Galicia. — By Montalvan. v. La Barrera, 268; Paz y Mélia, *Cat.* No. 1756.

Loco (El) cuerdo. — H. Parte V de Lope y otros. By Valdivielso.

Lo que es un Coche en Madrid. — S. (J. R. C.). *Los Riesgos que tiene un Coche*. By Antonio Hurtado de Mendoza? See Schaeffer, I, p. 411.

Mal (El) Pagador en Pajas. — ? It is not by Calderon.

Mas pesa el Rey que la Sangre. — S. (Holland). By Guevara. v. Salvá, I, 620.

Mayor (El) Rey de los Reyes. — Claramonte? It is not by Calderon? Restori (*Zft.* XXII, 107) notes a Comedia *El mejor Rey de los Reyes*.

Mentiroso (El). — (See *La Verdad sospechosa*.)

Nadie se fie en lo que ve, porque se engañan los Ojos (Tambien se engaña la Vista). By Juan Bautista de Villegas. (See *Como se engañan los Ojos*.)

Niño (El) Diablo. — By Luis Velez de Guevara. v. Schaeffer, *Geschichte*, I, p. 300.

No hai mas saber que salvarse. In a very old *suelta* it is attributed to Lope. Salvá, I, 630. It is by Monroy y Silva. The autog. MS. dated December 5, 1643, is in the Bib. Nac. *Cat.* No. 2339.

No hay Vida como la Honra. — H. By Montalvan.

Nueva (La) Ira de Dios. y Gran Tamorlan de Persia. — By Luis Velez de Guevara.

Nuevo (El) Pitagoras. — See Alphabetical list.

Once (Las) mil Virgenes : Santa Ursula. — Mes. Rom., M; H; (anon.).

(?) Orden (La) de la Redencion, y Virgen de los Remedios. — MS. Holland.

Paje (El) de Don Alvaro. — This play, ascribed by Medel to Juan Velez de Guevara and printed as Calderon's (it is not by him, according to the *Quinta Parte* of Calderon's Comedias), is assigned by Schaeffer (Vol. I, p. 188) to Lope de Vega. See Salvá, I, p. 617. Barrera (*Cat.* 467) is certainly mistaken in thinking that this is the same play as *El Lucero de Castilla y Luna de Aragon*, which is by Luis Velez de Guevara. In the latter play two of the principal characters are the Duque de Arjona (El Luzero de Castilla), and Don Alvaro de Luna (La Luna de Aragon); the latter first appears as the *Paje* of the King Don Juan II. (Printed in *Comedias Escogidas de diferentes Libros*, Brusselas, 1704.) It is an excellent play and probably the same as *El Duque de Arjona*, a play copied in Orche (Guadalajara) in 1613. v. *Bull. Hisp.* (1907), p. 378. The MS. in the Bib. Nac. *Cat.* No. 2741 : *El Privado perseguido* is the same as the one in the volume of Brusselas, 1704. From the concluding lines it may be inferred that the *comedia* was in two parts. Perhaps the other part is *El Paje* de Don Alvaro.

(?) Paraiso (El) de Laura, y Florestas de Amor. — M. (anon.) MS. Holland. Chorley notes that this is no more than doubtful.

Premio (El) de las Letras por el Rey Felipe II. — H. Parte V de Lope y otros. It is by Salustio del Poyo.

Primero (El) Rey del Mundo. — (See *La Soberbia de Nem-brot.*)

Principe (El) Don Carlos. — S. (H. and Vienna). By Diego Ximenez de Enciso. See the Alphabetical list.

- Profetisa (La) Casandra. — H. (See *Leño de Meleagro*).
- Prospera (La) Fortuna del Caballero del Espiritu Santo. — By Juan Grajales.
- Prospera (La) Fortuna de D. Bernardo de Cabrera. — By Mescua?
- Prospera (La) Fortuna de Ruy Lopez Davalos. — Parte III de Lope y otros. By Salustio del Poyo.
- Puente (La) de Mantible. — S. (H. and Vienna). By Calderon.
- Pusoseme el Sol, salióme la Luna. — Dif. XXX. By Claramonte.
- Rey (El) por Semejanza. — Juan de Grajales?
- Rueda (La) de la Fortuna. — Part V. Madrid, 1615. By Mescua.
- San Antonio de Padua. — By Montalvan.
- Santa Casilda. — Phelipe de Medina Pores?
- Sastre (El) de Campillo. — By Luis de Belmonte.
- Siete (Los) Infantes de Lara (Tragedia de). — II. Parte V de Lope y otros, Madrid, 1615. By Alfonso Hurtado de Velarde.
- Soberbia (La) de Nembrot, y primero Rey del Mundo. — MS. (Holland). By Enriquez Gomez.
- Sol (El) en el Nuevo Mundo, o Descubrimiento de las Batuecas. — El Descubrimiento de las Batuecas del Duque de Alba. — By Juan Claudio de la Hoz y Mota.
- Tanto hagas quanto pagues. — Moreto? In a *suelta* it is ascribed to Jacinto Cordero; but, as he was born in 1606 and the play was represented at least as early as 1625, this ascription is doubtful. See Alphabetical hist. It is the same play as *La Traicion vengada*.
- Tragedia (La) por los Celos. — XXIV, Madrid, 1640. By Guillen de Castro.
- Trato (El) muda Costumbres. — By Antonio de Mendoza?
- Valeroso (El) Aristomenes Mesenio. — S. (Holland). Dif. XXXI, 1638; *Escog.* XX, in both these volumes it is ascribed

to its real author Alfaro. It also bears the title *Quitar el Feudo á su Patria*, *Aristomenes Mesenio* in a *suelta* that I possess (Valencia, Viuda de Joseph de Orga, 1761, ascribed to Matos Fragoso. It is the same play as *Por el Esfuerzo la Dicha* which is printed under the name of Coello. Schaeffer, II, p. 89. Salvá, I, 571.

Venganza (La) honrosa. — Parte VI de Lope y otros. By Gaspar de Aguilar.

Virgen (La) de los Remedios. — (See *Orden de la Redención*.)

Zelos con Zelos se curan. — H. Parte XXVI, *extravagante*. By Tirso de Molina. See Salvá, I, 548.

Zelos (Los) de Carrizales. — Fajardo. (See *Zeloso Extremeño*.)

Zeloso (El) Extremeño. — H. This, and the Second Part, entitled *Los Zelos de Carrizales*, which Fajardo ascribes to Lope, are by Antonio Coello.

CATALOGUE OF AUTOS

AUTOS PUBLISHED COLLECTIVELY

Fiestas del Santísimo Sacramento, repartidas en Doze Autos Sacramentales, con sus Loas y Entremeses. — Çaragoça : Pedro Verges. 1644./— Brit. Mus., J. R. C. and H. A. R.). Reprinted in *Obras sueltas*, XVIII.

The book contains twelve *autos*, each with a *loa* and *entremes* (See p. 267).

Navidad y Corpus Christi festejados por los mejores Ingenios de España, en diez y seis autos á lo divino. Representadas en esta Corte, y nunca hasta ahora impresos. Recogidos por Isidro de Robles, natural de Madrid. Madrid, 1664. Joseph Fernandez de Buendia. (Brit. Mus. and Duran).

This volume contains the following pieces by Lope :

El Tirano castigado; auto del Nacimiento de Cristo.

AUTOS	FIRST VERSE OF EACH LOA	EXTREMES
El Nombre de Jesus.	Que siempre en los grandes dias.	El Letrado.
El Heredero del Cielo.	En la plaza de Santa Maria.	El Soldadillo.
Los Acrehedores del Hombre.	Allá en garganta la Olla	El Poeta.
El Pan y el Palo.	En la cama de los vicios	El Robo de Elena.
El Misacantano.	Falta de humano consuelo.	La Hechicera.
Las Aventuras del Hombre.	Buenas noches, digo dias.	El Marques de Alfarache.
La Siega.	Licencia, Señor, expresa.	El Degollado.
El Pastor Lobo.	Valgame San Jorge, amen.	La Muestra de los Carros.
La Buelta de Egipto.	Por la puerta de la culpa	Los Organos.
El Niño Pastor.	Hi de puta, mala cara	El Remediador.
Los Cantares.	Sobre entrar en una huerta	Daca mi muger.
La Puente del Mundo.	El Consistorio divino.	Las Comparaciones.

El Nacimiento de Cristo Nuestro Señor.

De los Títulos de las Comedias (a *loa* which precedes Calderon's *auto* entitled *El divino Jason*).

El Peregrino en su Patria, Sevilla, 1604, contains the following *autos* by Lope :

El Viaje del Alma, — Represented at Barcelona (1599?).

Las Bodas del Alma y el Amor divino. — Represented at the octave of Corpus, 1599, at Valencia. v. *Zift*. XXII, 102.

La Maya. — Represented at Zaragoza : written in Valencia, 1588-1590?

El Hijo pródigo. — Represented at Perpignan? v. *Zift*. XXII, 102.

AUTOS SUELTOS

(In the British Museum, in Chorley's collection, and in Lord Holland's library.).

El nuevo Oriente del Sol, y mas dichoso Portal. Auto al Nacimiento. — See El Nacimiento de Cristo Nuestro Señor.

Las Prisiones de Adan. — Auto al Nacimiento de Cristo.

In the Holland copy it is ascribed to Lope. Huerta attributes it to Lope and Gallo del Castro, who lived long afterwards. La Barrera suggests that Huerta confounded Gallo del Castro's auto *Las Prisiones de Moro* with the present piece.

Medel and Huerta are alone in denoting the following *autos* :
La Cárcel de Amor.

La Concepcion de Nuestra Señora.

La Coronacion de la Humanidad de Cristo ¹ (Medel).

El Corsario del Alma y las Galeras.

Los Hijos de Maria del Rosario. [Now printed in *Acad.* III.]

La Margarita preciosa. [*Acad.* II., and the two following.]

El Pastor ingrato. [This is the same as El Niño Pastor.]

El Triunfo de la Iglesia.

AUTOS IN MANUSCRIPT

In the Biblioteca Nacional (Madrid).

Obras son Amores. — Autograph, dated May 31, 1615. *Cat.* B. N. No. 2433. *Acad.* II.

La Isla del Sol. — Autograph (in part), dated April 6, 1616. *Cat.* B. N. No. 1641. *Acad.* III.

El Tuson del Rey del Cielo. — Copy, dated May 17, 1623. *Cat.* B. N. No. 3376. *Acad.* III.

Las Hazañas del segundo David. — Autograph, dated April 28, 1619. [This *auto*, apparently, is no longer in the Bib. Nac].

Auto de la Santa Inquisicion. — 1629. *Cat.* B. N. No. 3033. *Acad.* III.

¹ Huerta ascribes this *auto* to Calderon ; but it does not appear in the volume of his collected autos.

- La Adultera perdonada. — *Cat. B. N.* No. 51. *Acad.* III.
- Las Albricias de Nuestra Señora. — *Cat. B. N.* No. 72. *Acad.* III.
- El Ave Maria y Rosario de Nuestra Señora. — *Cat. B. N.* No. 294. *Acad.* II.
- La Oveja perdida. — *Cat. B. N.* No. 2471. *Acad.* II.
- La Privanza del hombre. — *Cat. B. N.* No. 2742. *Acad.* II.
- La Locura por la Honra. — *Cat. B. N.* No. 1906. *Acad.* II.
- El Hijo de la Iglesia. — *Cat. B. N.* No. 1514. *Acad.* II.
- El divino Pastor. [The same as *El Niño Pastor*.] v. *El Pastor ingrato*.
- El Pastor ingrato. — *Cat. B. N.* No. 2524. *Acad.* II.
- El Triunfo de la Iglesia. — *Cat. B. N.* No. 3352. *Acad.* III.
- El Villano despojado. — *Cat. B. N.* No. 3496. *Acad.* II.
- El Rosario de los Hijos de Maria. — *Cat. B. N.* No. 2941. It is the same as *Los Hijos de Maria del Rosario*. *Cat. B. N.* No. 1528. *Acad.* III. It will be seen that this piece is entered twice in Paz y Mélia's Catalogue : first as an *auto* (No. 1528), then as a *comedia* (No. 2941).
- La Araucana. — *Cat. B. N.* No. 237; *Acad.* III.
- Las Aventuras del Hombre. — *Cat. B. N.* No. 301; *Acad.* II.
- Los Cantares. — *Cat. B. N.* No. 488; *Acad.* II.
- Auto Sacramental de la Circuncision y sangría de Cristo nuestro Bien. *Cat. B. N.* No. 603; *Acad.* II.
- Auto Sacramental de los dos Ingenios y Esclavos del Santísimo Sacramento. — *Cat. B. N.* No. 1018; *Acad.* III. Restori *Zift.* XXII, 113) says the true title of this *auto* is *El Descengañodel Mundo*.
- Venta (La) de la Zarzuela. — Copy dated March 16, 1615; *Cat. B. N.* No. 3452. *Acad.* III.
- Puente (La) del Mundo. — MS. (Duran), dated 1616. *Cat. B. N.* No. 2769. *Acad.* II.
- In the British Museum :
- El Principe de la Paz, y Transformaciones de Celia (with Mescua's name.) *Acad.* III.

El Yugo de Cristo (anonymous). *Acad.* II.

The two manuscript copies of these two *autos*, dated 1629 and 1630 respectively, are noted in the catalogue of Vicente Salvá, who ascribes both pieces to Lope.

CATALOGUE OF LOPE DE VEGA'S AUTOS IN ALPHABETICAL ORDER

Acreedores (Los) del Hombre. — Fiestas del Santísimo Sacramento, 1644; MS. copy (Parma) dated 1620. Restori, p. 17, and *Zift.* XXII, 104.

Adultera (La) perdonada. — H; M; MS. copy (Osuna); *Cat.* B. N. No. 51. *Acad.* III. At the end of the MS. it is also called *La Clemencia en La Venganza*.

Albricias (Las) de Nuestra Señora. — H; MS. (Osuna); *Cat.* B. N. No. 72. *Acad.* III.

Araucana (La). — MS. copy (Osuna), *Cat.* B. N. No. 237; *Acad.* III.

Ave Maria (El) y Rosario de Nuestra Señora. — MS. copy (Osuna), *Cat.* B. N. No. 294; *Acad.* II.

Aventuras (Las) del Hombre. — H. Fiestas del Santísimo Sacramento, 1644; MS. copy (Osuna), with licence of 1638, *Cat.* B. N. No. 301; *Acad.* II.

Bautismo (El) de Cristo. — MS. copy, *Cat.* B. N. No. 352; *Acad.* II.

Bodas (Las) del Alma y el Amor divino. — El Peregrino en su Patria, 1604. *Acad.* II.

Cantares (Los). — Fiestas del Santísimo Sacramento, 1644; MS. copy (Duran), *Cat.* B. N. No. 488; *Acad.* II.

Carcel (La) de Amor. — M; H.

Circuncision (La) y Sangría de Cristo. — MS. copy (Duran), *Cat.* B. N. No. 603; *Acad.* II.

Concepcion (La) de Nuestra Señora. — This is the third Act of Lope's *Nacimiento del Alba*. Published by Restori, *Degli 'Autos'*

di Lope de Vega Carpio, Parma, 1898 ; see also *Zftf.* XXII, 120.

Coronacion (La) de la Humanidad de Cristo. — M ; Huerta ascribes it to Calderon, but it does not appear among Calderon's collected *autos*.

Corsario (El) del Alma, y las Galeras.

Cortes (Las) de la Muerte. — *Acad.* III.

Divino (El) Pastor. — It is the same as *El Niño Pastor* and *El Pastor ingrato*, q. v.

Dos Ingenios y Esclavos del S. S. — Written by Lope and Montalvan ? According to Restori (*Zftf.* XXII, 113) the real title of this *auto* is *El Desengaño del Mundo*. MS. copy (Duran), *Cat. B. N.* No. 1018. There is a better MS. (of the beginning of the xvii century) at Parma. *Acad.* III.

Hazañas (Las) del segundo David. — H ; MS. (Osuna) dated 1619. Apparently this MS. did not pass to the Bib. Nac. with the rest of the Osuna collection.

Herederero (El) del Cielo. — Fiestas del S. S., 1644. *Acad.* II.

Hidalgo (El) celestial. — Represented at Valencia by Morales in 1611. v. Mérimée, *Spectacles et Comédiens à Valencia*, p. 78.

Hijo (El) de la Iglesia. — H ; MS. copy (Osuna), *Cat. B. N.* No. 1514. *Acad.* II.

Hijo (El) prodigo. — *El Peregrino en su Patria*, 1604. *Acad.* II.

Hijos (Los) de Maria del Rosario. — MS. copy (Osuna), *Cat. B. N.* No. 1528. There is also an early MS. at Parma. Restori, *Una Collezione*, etc., *Zftf.* XXII, 115.

Isla (La) del Sol. — H. (anon.) ; MS. (Osuna), the last two leaves in Lope's hand, dated April 6, 1616, with licenses at Valladolid, 1616, and Valencia, 1617. *Cat. B. N.* No. 1641. *Acad.* III.

Locura (La) por la Honra. — M. and H. quote an *auto* of this title by Tirso de Molina. MS. copy (Osuna). *Cat. B. N.* No. 1906. *Acad.* II.

Margarita (La) preciosa. — M ; H ; *Acad.* II.

Maya (La). — El Peregrino en su Patria, 1604. *Acad.* II.

Misacantano. — Fiestas del Santísimo Sacramento, 1644. *Acad.* II.

Nacimiento (El) de Cristo Nuestro Señor. — Navidad y Corpus Christi festejados, etc. 1664. S. (Brit. Mus. and Duran). There is also a *suelta* of Valladolid, with the title *El nuevo Oriente del Sol, y mas dichoso Portal*. v. Restori, *Zftft.* XXII, pp. 111, and toll. *Acad.* II.

Natividad de Nuestra Señora. — It is by Lope, according to a MS. contemporary with the author, possessed by Salvá. *Cat.*, I, p. 669.

Niño Pastor (El). — Fiestas del Santísimo Sacramento, 1644. *Acad.* II. It is the same as *El divino Pastor* and *El Pastor ingrato*.

Nombre (El) de Jesus. — Fiestas del Santísimo Sacramento, 1644. *Acad.* II.

Nuevo (El) Oriente del Sol, y mas dichoso Portal. — H ; S. (Brit. Mus. and J. R. C.). It is the same as *El Nacimiento de Cristo Nuestro Señor*, above.

Obras son Amores. — MS. autograph, dated May 31, 1615. *Cat.* B. N. No. 2433. *Acad.* II. It has nothing to do with Lope's *comedia* with the same title.

Oveja (La) perdida. — H. MS. (Osuna), *Cat.* B. N. No. 2471. *Acad.* II.

Pan (El) y el Palo. Fiestas del Santísimo Sacramento, 1644. *Acad.* II.

Pastor (El) ingrato. — See *El Niño Pastor*. *Acad.* II.

Pastor (El) Lobo y Cabaña celestial. — *Acad.* II. Perhaps this is the same as the *auto* *El Pastor Lobo* represented at Seville by Andrés de la Vega in 1624. v. Sanchez Arjona, *Teatro en Sevilla*, 234.

Prisiones (Las) de Adan. — S. (Brit. Mus., J. R. C., Duran, Holland.)

Príncipe (El) de la Paz. — MS. (Brit. Mus.). Probably the same as *El Príncipe de la Paz y Transformaciones de Celso*. Del año de 1629 para las Fiestas de Madrid. De Lope de Vega Carpio; MS. in possession of Salvá. *Catálogo*, I, 551. Medel ascribes it to Mescua. *Acad.* III. An *auto* entitled *El Príncipe de la Paz* was represented by the company of Ortiz in Seville at Corpus, 1619. Sanchez-Arjona, p. 208.

Privanza (La) del Hombre. — II. MS. (Osuna), *Cat.* B. N. No. 2742. According to Sanchez-Arjona, p. 123, this MS. bears a license to represent it at Seville, dated May 26, 1605. *Acad.* II.

Puente (La) del Mundo. — MS. (Duran), dated 1616. *Cat.* B. N. No. 2769. *Acad.* II.

Santa Inquisicion (La). — II. MS. (Osuna), *Cat.* B. N. No. 3033, dated 1629. *Acad.* III.

Siega (La). — Fiestas del Santísimo Sacramento, 1644. *Acad.* II.

Tirano (El) castigado. — Navidad y Corpus Christi festejados, etc., 1664. *Acad.* II.

Triunfo (El) de la Iglesia. — MS. (Osuna), *Cat.* B. N. No. 3352. *Acad.* III. v. *Zft.* XXII, 116.

Tuson (El) del Rey del Cielo. — II. MS. (Osuna), dated May, 17, 1623. *Cat.* B. N. No. 3376. *Acad.* III. An *auto* entitled *El Tuson* was represented by Cristóbal de Leon in Madrid in 1617. *Bull. Hisp.* 382 (1907).

Venta (La) de la Zarzuela. — MS. copy (Duran), dated at Galbes, March 16, 1615, « sacóse en casa de Alonso Carrillo ». *Cat.* B. N. No. 3452. *Acad.* III.

Viaje (El) del Alma. — *El Peregrino en su Patria*, 1604. *Acad.* II.

Villano (El) despojado. — MS. (Duran), *Cat.* B. N. No. 3496. *Acad.* II.

Vuelta (La) del Egipto. — *Fiestas del Santísimo Sacramento*, 1644. *Acad.* II. Pérez Pastor. (*Proceso de Lope de Vega*, p. 138)

says : If the *Uuelta de Egipto* be the same as *El Retorno de Egipto*, then it is one of those pieces which Lope gave to Jerónimo Velazquez, *autor de comedias*, during the time they were on friendly terms, and it may likewise be conjectured that it was written shortly before its representation in Madrid in 1584. Restori, *Ztft.* XXII, 107, calls attention to an *auto* in MS. at Parma, entitled *Buelta de Ejipto*, which he had previously noted in *Studj.* fasc. 15, (1891), p. 126, No. 723. He thinks this is an older *auto* than Lope's, and may have served as Lope's model, and he has published it in *Degli « Autos » di Lope de Vega Carpio*, Parma, 1898. Prof. Restori here says that he now believes that this older *auto* is also Lope's.

Yugo (El) de Christo. — MS. (Brit. Mus.). Probably the MS. (with a license for its representation dated at Alcalá, 1630) indicated in Salvá's *Catálogo*, I, 551, and there ascribed to Lope de Vega. *Acad.* II.

SUMMARY OF THE CATALOGUE OF AUTOS

Autos published in collections or separately	40
Autos existing in <i>sueltas</i> and MS., or denoted in Catalogues.	8
	<hr/> 48

Four of these are known solely by the mention made of them in the Catalogues of Medel and Huerta. Chorley renounced the attempt to draw up a list of Lope's *entremeses* on the ground that the authenticity of those ascribed to him is, in most cases, doubtful.

Autores mentioned by Lope as having played in his Comedias.

[Most would seem to belong to Lope's first period. See Rennert, *The Spanish Stage*. New York, 1909.]

- Avendaño [Cristóbal de]. (En la mayor Lealtad mayor Agravio.) P. Quinas de Portugal. S. (J. R. C.).
- Balbin [Domingo]. (Caballero del Sacramento, XV.)
- Cebrian [Pedro]. (Quien mas no puede, 1616.)
- Figueroa [Roque de].
- Granados [Antonio]. (Pedro Carbonero, XIV. P.)
- Granados [Antonio]. (Pedro Carbonero, XIV. P.)
- Leon [Melchor de]. (Lucinda perseguida. P.)
- Morales [i. e. Juan de Morales Medrano]. (Las Almenas de Toro, XIV.)
- Osorio, « autor antiguo », i. e. Rodrigo Osorio. — (El Soldado Amante, XVII. P.)
- Pinedo [Baltasar de]. (La Batalla naval. XV. P.)
- Porras, i. e. Gaspar de Porres. Represented Lope's comedias as early as 1586.
- Rios [Nicolas de los]. (El verdadero Amante; La Bella mal maridada. P.)
- Riquelme [Alonso]. (La Buena Guarda, 1610.)
- Sanchez, i. e. Hernan Sanchez de Vargas. (La Hermosa Ester, 1610.)
- Valdes [Pedro de]. (Con su Pan se lo coma. Written before 1618.)
- Valenciano [Juan Bautista]. (El Desden vengado, 1617).
- Vallejo [Manuel]. (La Niñez de San Isidro, 1622).
- Vega [Andrés de la]. (El Brasil restituído, 1625).
- Vergara [Luis de]. (El Favor agradecido, 1593).
- Velazquez [Jerónimo]. Represented Lope's comedias at least as early as 1586.
- Villalba [Melchor de]. (El Maestro de Danzar, 1594.)
- Villegas [Antonio de]. (Los Locos de Valencia, before 1603.)
- In the Prologue to Part XVI (1620) Lope speaks of the following *autores* as belonging to a by-gone time :

Cisneros	Ramirez	Tapia.
Cristóbal	Rios	
Leon	Rocha	
Loyola	Salvador	
Navarro	Solano	

It seems appropriate to add a few words concerning the distinguished scholar upon whose work the foregoing lists are based. The materials of the appended note are derived from the two volumes entitled *Henry Fothergill Chorley : Autobiography, Memoir and Letters*. Compiled by Henry G. Hewlett (London, 1873). It is much to be regretted that Henry Chorley, the well-known musical and literary critic of *The Athenaeum*, has left but a fragmentary account of his elder brother's career.

John Rutter Chorley came of a Quaker stock settled in Lancashire. He was born at Blackley Hurst, near Billinge, about the year 1807. His brother thus describes him as a child : « He had the precocious fancy of a born poet. As has been the case with other gifted children he could amuse himself by inventing creatures as little mortal as the glums and the goories, finding them with adventures that went on from month to month, fitting them up with vocabularies of their own, writing their histories in neatly-kept books, and gracing the same with pictures ». He grew up a merry, high-spirited lad, of a singular physical strength, which enabled him to hold his own against men during a long day's mowing. He was fond of dancing, riding, boating, given to pranks of all kinds, escaping punishment by climbing to dangerous heights, and refusing to come down till he had made his own terms. In 1819 his family moved to Liverpool, and he was sent to the school of the Royal Institution, opened a short time earlier under the headmastership of the Rev. John Boughly Monk, a sound classical scholar. Chorley outstripped

his seniors, and was soon at the head of the school. His remarkable memory made learning easy to him. For some boyish piece of mischief, he was sentenced to learn by heart as much as possible of the *Æneid* by next morning — he then repeated the entire First Book without hesitation, and was about to recite the Second when cut short by his harassed and delighted master. Some of his comrades, smarting under their inferiority, took a mean revenge by jeering at his shabby clothes, his poverty, his unfashionable Quaker creed; but, on the whole, his school-days were not unhappy. It was important that he should earn his bread as soon as possible, and, having learned all the Greek and Latin that Monk could teach him, the youth was placed in a Liverpool merchant's office. Uncongenial as the position was to him, Chorley discharged his duties with characteristic diligence. « He was no more fitted », says his brother, « for taking down the particulars of ship's cargoes, or transcribing the details of the day's cotton-market ten times over than I was; but he could not bear to do anything short of his best ». In his spare time Chorley cultivated his musical gifts, and became an excellent performer on several instruments: he improved his French (in which he had had some lessons), taught himself German, Italian and Spanish, and studied the literature of each language.

He had toiled in obscurity for some years when the Grand Junction Railway was completed between Liverpool and Birmingham. The new company needed a secretary who would create a system, and call the entire railway service into existence. The company's solicitor bethought him of a young man whom he had met by chance in the course of business at Liverpool, and whose exceptional ability had greatly impressed him. He recommended this untried clerk to the Directors, and Chorley obtained the appointment. Chorley entered upon his task with an almost ferocious energy. Henry Chorley writes: « If he did not spare himself, he did not spare others. Feeling his own respons-

ibility, he was rightly alive to that of the subordinate persons who had to work out the undertaking. He would take no excuse for any man's absence from duty. I believe that of the staff whom he had to organize and to control about a quarter was left at the end of the first three months. This may sound harsh, but it was right... In one respect I hold him to have been admirable as the servant of a company of capitalists. He would not use his knowledge and prescience to advance his own fortunes. I have heard him again and again say that his business was to keep his mind clear and ready for the duties of the hour as undertaken by him ». It is not unnatural that Chorley's sternness held men aloof from him : henceforward throughout life he remained absolutely lacking in the art of conciliation. « He was respected and trusted », says his brother, « but he was not popular, partly from a certain reserve and haughtiness of manner, in which a consciousness of his own superiority to those who surrounded him expressed itself. It was too evident that he was doing faithful and indefatigable service against the grain. »

After years of arduous labour, not over-liberally recognized, Chorley inherited from his maternal uncle, Dr. Rutter of Liverpool, a modest fortune which made him independent, and enabled him to settle in London with his mother and sister. His wide knowledge of continental literatures was speedily utilized by the editor of *The Athenæum*, in which journal he wrote frequently between 1846 and 1854. One of the books which came before him for judgment was a volume entitled *Six Dramas of Calderon* rendered into English by Edward Fitz Gerald, famous subsequently as the translator of Omar Khayyam. Chorley was by no means an uncritical admirer of Calderon after the fashion of that day, but he respected the Spanish dramatist sufficiently to resent Fitz Gerald's free-and-easy methods, and accordingly dismissed the new version in a brief note (*The Athenæum*, 1853) which the victim called « a determined spit at me » (*Letter to George Crabbe*, September 12, 1853). Fitz Gerald smarted

under the rod, withdrew the unlucky volume from circulation, and never again attached his name to anything that he published. Two very brilliant articles on the Spanish drama by Chorley, contributed to *The Athenaeum* (November 19 and November 26, 1853), attracted great attention from Spanish scholars, and were warmly praised even by thoroughgoing Calderonians, such as Archbishop Trench. These articles were followed six years later by a more detailed and no less admirable essay on the Spanish drama, which will be found in the fifty-ninth and sixtieth volumes of *Frazer's Magazine*. In sympathy with the subject, in illuminative criticism, in minute knowledge of the facts, this later study has never been surpassed. It is a grave misfortune that Chorley never executed his project of publishing an extensive treatise on the Spanish theatre : it is safe to say that he would have anticipated most of the work tardily accomplished during the last forty years. I have already spoken (*Life of Lope de Vega*, pp. 417-418) of his bibliography of Lope de Vega's Comedias, issued in the fifty-second volume (1861) of Rivadeneira's *Biblioteca de Autores Españoles*, and of the revised version which forms the basis of the present bibliography. In 1865 Chorley published *A Wife's Litany*, a rhymed drama, followed by occasional poems, some of them on Spanish themes. Discouraged by the cold reception of this volume by critics and the public, he destroyed his manuscript poems. This completes the tale of his literary achievement.

Friends who recalled the astonishing promise of his early years, and who remembered that he was still a young man when released from distasteful drudgery by his uncle's legacy, were inclined to think that Chorley left behind him nothing that represented his real powers. Those who are entitled to an opinion on the matter are unanimous in their appreciation of his immense industry and the uniformly high quality of his work. In many respects circumstances were against him. The burden of responsibility had crushed his youthful gaiety, and nature, so

lavish to him in other respects, denied to him the supreme gift of attracting friendship. « My brother, » writes Henry Chorley, « was singularly handsome, with such a sweet, refined, expressive countenance and a perfect figure as are rarely found in combination. » This advantage did not avail him with his contemporaries. Henry Chorley was no doubt right in saying that the change of fortune came too late. Solitude had left its indelible mark on Chorley, and to the last he remained a shy, dogmatic, melancholy recluse. « He was averse to society save on the very peculiar and exclusive terms which suited him. Though he could discourse on most topics, with a precision of knowledge, and, generally, a justice of view rarely surpassed or equalled — though he had a keen sense of wit and humour, and a rich store of anecdote and allusion to fall back on — his conversation wanted flow and lightness, and in truth was apt to be oppressive... Save when he was alone among his books, with one of the very few friends he made, he harangued rather than conversed. » Yet, despite his austere reserve, Chorley was a man of deeply sensitive affections. His solicitude for his invalid sister was noble in its perfection. During the twelve years that she lingered, suffering from a most painful form of spinal disease, his devotion to her was absolute. « His life », observes his brother, « was laid out to be a series of sacrifices, met by him with a sense of duty which was too severe, too unselfish. A more complete case of self-effacement has rarely come to my knowledge... Save in long and solitary walks, early in the morning, for many years he rarely crossed the threshold; haunted by an almost morbid fear of mischance which might happen in his absence. He bore up nobly till the long dreary story closed; but the spring of life was worn out, and nothing remained to him but the company of his books, in the silence of a solitary house, entered with so much hope and prospect of years of rest and enjoyment. » He buried himself more and more in his library. Apart from literature, his one consolation was his violincello. « The pleasure he

had in books, and in the intimate knowledge of books brought one reward — his power seconded by his will, to sympathize with and aid the men of letters whom he respected. » These were few — Ticknor, Gayangos, Carlyle — and the two former lived out of England. He had a deep and wide acquaintance with French and German literature, but by degrees the charm of Spanish grew upon him, and ended by absorbing him. He knew Spanish literature as it has rarely been known, and he knew the Spanish drama best of all. In this province it is impossible to over-estimate his knowledge. Chorley is the very type of the indefatigable, scrupulous student who does great things in a sphere of which the world knows nothing. He has never received recognition in the measure that he deserves : nor did he stoop to seek it. To him knowledge was its own exceeding great reward, and his lofty aims led him to scorn men of softer fibre. His attitude to his more wordly-minded brother is thus recorded : « Till within a very few years of his death, I was somewhat misjudged by him as one who had chosen my life for purposes of mere amusement... I never had a word or sign from him to testify that anything I have published gave him pleasure... We met rarely, but we met — under every conceivable disparity of culture, and of social habits — with mutual respect. His was nobly shown to me ; mine is humbly returned to him, by telling the whole truth, over the grave of a man hardly tried, misunderstood, and undervalued in his lifetime. »

Chorley was already failing in health when he published *A Wife's Litany*, and in 1866 the decline became more marked. He died of atrophy on June 29, 1867, bequeathing his collection of rare Spanish plays to the British Museum. Their number may be imagined from the fact that their titles fill nearly seven columns of the printed catalogue of the British Museum Library. Their intrinsic value is greatly increased by manuscript annotations embodying biographical and bibliographical details, as well as textual emendations of corrupt passages. Chorley frequently dis-

plays extraordinary cleverness in restoring imperfect copies, and in imitating printed characters on leaves of seventeenth-century paper, which he acquired at great expense and trouble. Some of his « made-up » title-pages are admirable examples of what skill can do to remedy defects.

The verdict of Carlyle on Chorley may stand : « He could have written like few men on many subjects, but he had proudly pitched his idea very high. I know no man in these flimsy days, nor shall ever again know one, so well read, so widely and accurately informed, and so completely at home, not only in all fields of worthy literature, but in matters practical, technical, novel, mechanical ». This is the impression which Chorley made upon a contemporary of genius, acquainted with the foremost men of the day, and constitutionally indisposed to lenient judgment. Still, it is by his work upon the Spanish drama that posterity remembers Chorley. And surely it would have pleased him, into whose strenuous, sunless life pleasure came but seldom, to know that the scholars of a later generation associate his name inseparably with that of the illustrious poet for whose renown he laboured so much, so well, and so enduringly.

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COMPTES RENDUS

Jean-Henri Probst. Caractère et origine des idées du Bienheureux Raymond Lulle. *Toulouse, Privat, 1912, in-8°, xvi-336 p.*

Une étude d'ensemble sur les idées de Raymond Lulle est un sujet considérable qui exigerait une érudition peu commune et des facultés de synthèse tout à fait spéciales pour répondre réellement aux promesses du titre. M. Probst a beaucoup travaillé, il a mis de l'ordre dans son sujet, la partie philosophique de son livre indique une connaissance sérieuse des doctrines médiévales ; cependant, la méthode et la mise en œuvre nous paraissent trahir encore une certaine inexpérience et nous voudrions, sans rien dissimuler des mérites de l'œuvre de notre jeune confrère, attirer son attention sur un certain nombre de détails, parfois assez importants.

La bibliographie du sujet semble, au premier abord, considérable. La liste des principaux ouvrages consultés remplit huit pages. C'est beaucoup, mais il ne suffit pas de lire beaucoup de livres, il faut encore et surtout en savoir distinguer la valeur, les classer par ordre de mérite et donner au lecteur tous les renseignements qui lui permettront de savoir où en était la question avant le nouveau volume et ce que l'auteur a ajouté à ce que l'on savait avant lui. Une bibliographie ainsi établie est longue et difficile à préparer, mais elle renseigne presque aussitôt sur la maturité de l'auteur et la valeur scientifique de son travail. M. P. n'a pas apporté tout à fait assez de soin à l'établissement iréthodique de sa bibliographie. L'ordre alphabétique dans lequel il a rangé tous les auteurs consultés par lui n'est pas un ordre logique ; il ne permet pas de distinguer les sources vraies des ouvrages sans valeur mis là pour faire nombre : *ad pompam et ostentationem*. Il eût fallu ranger les sources par siècle, ou donner une bibliographie particulière en tête de chaque chapitre. Parmi les ouvrages cités, il en est un grand nombre qui, d'après l'avis de M. P. lui-même, ne présentent aucun intérêt. Pourquoi citer dans un ouvrage d'érudition, André (Marius), *Le Bienheureux R. Lulle*, panégyrique, ouvrage de vulgarisation sans références ni notes ? Les livres de Custurer, de Roldan, de Manoel de Cenaculo n'ont guère plus de valeur et n'auraient dû être cités que pour mémoire. Nous connaissons la *Tradició catalana* du Dr D. Josep Torras y Bages : nous

aimons peu ce livre de propagande régionaliste, où le but politique poursuivi par l'auteur nuit certainement à l'impartialité de l'historien. Les cent pages qu'il consacre au bienheureux Raymond Lulle (p. 234-330) constituent un résumé systématique de sa vie et de ses œuvres, avec beaucoup de considérations étrangères au sujet : ce chapitre ne s'appuie sur aucun ouvrage postérieur au XVIII^e siècle, est conçu dans un esprit beaucoup plus tendancieux que critique et ne saurait être considéré comme une source vraiment sérieuse.

Les ouvrages cités par M. P. ne sont pas toujours précisés avec une exactitude suffisante. On ne doit jamais faire figurer dans une bibliographie érudite des mentions comme celles-ci : Saint Augustin, *Oeuvres complètes*, multiples éditions ; Bollandistes, *Acta Sanctorum* ; saint Bonaventure, *Opera omnia*. Il faut s'efforcer de citer très exactement les noms des auteurs, ne pas appeler M. Bonilla y San Martín, Bonillas, comme à la page xvi, ni Bonillos comme à la page 215. Il eût fallu dire que son étude sur *D. Fernando de Córdoba* a paru à Madrid en 1911. Puisque l'on mentionnait, et avec raison, son *Historia de la Filosofía española*, il fallait dire que deux volumes seulement en ont paru, à Madrid, en 1908 et 1911, à la librairie générale de Victoriano Suárez. On aurait trouvé au tome II de cet ouvrage d'importants renseignements sur la vie et les idées d'Aben-Gabirol, l'un des principaux philosophes juifs du XI^e siècle. Dans le *Vives* du même auteur (Madrid, 1903, in-4°), on aurait rencontré plus d'une remarque sur la pédagogie lullienne et un modèle achevé de bibliographie méthodique.

Sur la très importante question de l'averroïsme, M. P. aurait pu consulter l'excellent chapitre de M. Ch. V. Langlois sur *la Littérature savante en latin au XIII^e siècle*. (E. Lavissee, *Histoire de France*, t. III, 2^e partie. Paris, Hachette, 1901, pp. 388-404.) Il y aurait trouvé un résumé très substantiel de toute la querelle et de précieux renseignements bibliographiques.

Terminons cette critique préliminaire, forcément un peu maussade, par quelques remarques de détail. On aimerait à savoir à quelle date a paru à Barcelone le *Sistema científico luliano* de Mossén Salvador Bové¹. Les *Heterodoxos españoles* de Menéndez y Pelayo ont été publiés à Madrid, en 1880-81, en 3 vol. in-8°. Il faut écrire *culto immemorial* et non *culto imemorial*, *doctor iluminado* et non *ilunado*, *origenes* et non *origines* de *la novela*.

1. Nous signalerons à M. P. un récent ouvrage de Mossén Salvador Bové, paru depuis l'impression de sa thèse. C'est le *Santo Tomás de Aquino y el descenso del entendimiento (Platón y Aristóteles armonizados por el beato Raimundo Lulio)*. Barcelona, 1913, in-12. Sous une forme scolastique des plus rébarbatives est exposée la théorie complète des rapports du lullisme avec l'aristotélisme et le néo-platonisme, ou plus exactement ce que Lulle pouvait savoir de ces deux doctrines.

M. P. pouvait supposer connue la vie de Raymond Lulle, ou commencer par situer son personnage dans l'histoire pour mieux faire comprendre ensuite l'évolution de son esprit. C'est à ce second parti qu'il s'est arrêté et il a eu parfaitement raison, mais si nous ne nous trompons pas, cette partie biographique sera jugée comme la plus faible de tout l'ouvrage; elle donnerait au lecteur qui se bornerait à la lire une idée assez défavorable, et nous nous hâtons d'ajouter très fausse, de la méthode de M. P.

Et d'abord, pourquoi raconter deux fois la vie de Lulle, une première fois en abrégé dans l'Introduction, une seconde fois dans le chapitre Ier? Mieux eût valu la raconter une bonne fois, avec toute la rigueur et toute la prudence que l'on doit apporter à ces sortes de recherches.

Or les faits connus de la vie de Lulle sont très peu nombreux. On sait qu'il naquit en 1235, vécut d'abord dans le siècle, se maria, mena la vie peu édifiante que menaient la plupart des jeunes nobles de son temps — et de tous les temps — se convertit à l'ascétisme vers 1266, abandonna complètement le souci de tous ses intérêts terrestres vers 1275 et mena dès lors la vie d'une sorte de chevalier errant de la Foi, discutant avec les hétérodoxes et les infidèles, réclamant la réforme des abus, écrivant des ouvrages de philosophie, de morale et de dialectique, ne perdant aucune occasion de gagner des âmes à sa doctrine. Il mourut vers 1315, sans que l'on puisse préciser dans quel pays ni dans quelles circonstances. Sa vie de tertiaire de saint François offre, en somme, beaucoup d'analogie avec celle de saint Ignace pendant les premières années qui suivirent sa conversion.

Ces renseignements sont un peu maigres, quoiqu'ils suffisent au demeurant, à nous faire connaître la physionomie générale de notre personnage. M. P. a voulu pénétrer plus avant dans l'intimité de son héros et s'est servi dans ce but d'un des ouvrages les plus intéressants de Lulle, le *Blanquerna*. Il suppose, peut-être avec raison, peut-être aussi à tort, que *Blanquerna* n'est autre que Lulle lui-même et que le roman moral de Lulle n'est qu'une manière d'auto-biographie. Que Lulle ait souvent pensé à ses propres aventures en écrivant son livre, cela est infiniment probable et presque certain, mais *Blanquerna* n'en reste pas moins un être fictif, dont nous ne pouvons plus déterminer exactement les ressemblances avec Lulle. *Blanquerna*, par exemple, devient prêtre, évêque et pape. Lulle n'a jamais été que le *doctor barbatus*. *Blanquerna*, c'est Lulle idéalisé, c'est peut-être le personnage que Lulle aurait voulu être, ce n'est pas ce qu'il a été. Si nous avions sur sa vie d'autres renseignements fournis par des sources étrangères, nous pourrions contrôler les détails fournis par *Blanquerna*; en l'état actuel ce contrôle paraît impossible et il est beaucoup plus prudent de laisser cet ouvrage complètement de côté.

M. P. suit de trop près Blanquerna et ne montre pas toujours un esprit critique assez éveillé. Il nous parle des « scandales » de la jeunesse de Lulle, ce qui n'est probablement qu'une exagération de pénitent ; mais il n'a pas un mot de blâme pour cet homme qui, sans autre motif que de pieuses visions, abandonne sa femme, son enfant et néglige à tel point leurs intérêts que sa femme est obligée de le faire interdire pour conserver la fortune de son fils.

L'histoire de la conversion est plutôt *devinée* que racontée d'après des méthodes scientifiques ; ce n'est pas, d'après M. Boutroux ou d'après William James, qu'il fallait nous en parler, mais d'après Lulle lui-même, et là il était possible de faire usage du *Blanquerna*, car s'il n'est pas certain que tout ce qui est arrivé à Blanquerna soit arrivé à Lulle, on est beaucoup plus fondé à croire que les idées prêtées par Lulle à Blanquerna sont les idées de Lulle lui-même. Il est très remarquable à cet égard que Lulle en racontant ses visions miraculeuses ne semble pas lui-même leur prêter une valeur objective ; il a cru voir mais il admet qu'il a pu être le jouet d'une illusion ; il y a là un exemple très intéressant de *self-control*, d'autant plus notable que Lulle se croit très réellement inspiré de Dieu ; sa mystique est donc incomplète, n'emporte pas abandon de tout esprit critique, s'arrête sur le seuil de l'extase. C'est un état d'esprit vraiment très particulier, M. P. aurait dû pousser son étude sur ce point un peu plus qu'il ne l'a fait.

M. P. considère Lulle comme « un peu fanatique », mais le fanatisme est une maladie qui affecte la mentalité tout entière, il n'y a pour ainsi dire pas de degrés dans le fanatisme ; on ne peut pas être « un peu fanatique » on l'est tout entier. Le fanatisme, c'est l'exaltation dangereuse, mais magnifique, qui naît de la passion. Tous ceux qui aiment vraiment sont fanatiques. L'amour, l'art, la patrie, la religion ont leurs fanatiques, et c'est par eux, par eux seulement, qu'ils ont été magnifiés aux yeux des hommes et mis au rang des dieux. Lulle a été un fanatique, mais je le crois bien ! Il n'a été, il n'a voulu être que cela ! Saisi par ce qui lui est apparu comme la vérité religieuse, embrasé de l'amour divin, subjugué par la folie de la Croix, il est devenu une sorte de troubadour religieux et mystique, une sorte de chevalier du Christ, allant partout faire confesser à tout venant la beauté et la prééminence de son Évangile. Ce n'est pas au domaine de la philosophie ou de l'histoire qu'il appartient réellement, mais au domaine de la poésie, c'est un véritable Don Quichotte de la Foi ; et c'est aussi un héros du Roman de la Rose, escorté de Pauvreté, Douceur d'âme, Don des Larmes, Affliction, Miséricorde, Pureté de cœur, Paix et Persécution. Il va prêchant à tous la bonne doctrine, moqué par les uns, calomnié par les autres, n'en ayant cure, parce qu'il vit si haut que les rires des hommes ne peuvent plus l'atteindre. M. P. a bien compris que Lulle est surtout remarquable comme apôtre et comme homme d'action, mais l'expression trahit quelquefois sa pensée et nous avouons n'avoir pas

compris la phrase suivante : « En qualité de fou par amour de Dieu, Ray-
« mond propose des paraboles symboliques au pape et aux cardinaux et il se
« trouve que ces sortes d'évêques (?) à la manière des Orientaux donnent des
leçons utiles aux grands » (p. 30). On saisit ici le grand défaut du livre de
M. P., il a été préparé et écrit trop à la hâte. Dans ses travaux futurs, M. P.
fera bien de moins se presser.

Le chapitre II est consacré à l'obscur question du Symbolisme de Lulle.
M. P. ne semble pas y attacher une très grande importance, il expose aussi
clairement que possible cette sorte d'algèbre logique, de mécanique scienti-
fique, en laquelle on pourrait voir un projet de « machine à raisonner », ana-
logue à la « machine à calculer » de Pascal. C'est une idée scolastique, un
artifice d'exposition auxquels il n'y a pas lieu de s'arrêter. On trouve chez
Lulle des idées plus intéressantes, un essai de classement des sciences qu'il
appelle l'arbre de science, l'emploi de l'allégorie pour rendre les sciences
vivantes et agréables, en dépit de leur gravité, l'emploi du dialogue avec les
entités alors à la mode : Pouvoir, Sagesse, Volonté. Dans la *Declamatio Rai-
mundi*, Lulle dialogue avec Socrate qui représente les Averroïstes latins et les
philosophes naturalistes du XIII^e siècle contre le *doctor barbatus* représentant la
tradition catholique.

Les méthodes de Lulle forment l'objet du chapitre III. Elles n'ont rien de
bien nouveau. Lulle part des phénomènes sensibles pour s'élever de degré en
degré à l'idée de Dieu ; mais une fois en possession de cette idée suprême, il
cherche à ramener toutes les connaissances humaines à un petit nombre de
principes et à réduire ces principes eux-mêmes à l'unité méthodologique.
L'effort est sans doute trop grand pour son esprit ; il ne parvient à son but
qu'au moyen de « tourniquets » étranges, que l'on n'a jamais osé manœuvrer
« de peur de donner une preuve de l'absurdité du système » (p. 65). M. Bové,
l'un des Lullistes les plus convaincus d'Espagne, considère les « tourniquets »
comme une invention surannée et inutile. M. P., bien entendu, ne se hasarde
pas à aller plus loin, et nous le lui reprocherons, car si le système est réelle-
ment absurde, il faut avoir le courage de le dire : « amicus Lullius, magis
amica veritas ».

Lulle est, en somme, un scolastique (chapitre IV), c'est un augustinien, un
anselmien, un franciscain, mais très opposé aux thomistes.

En métaphysique, il enseigne que le créateur est nettement distinct de la
créature ; le monde n'est pas éternel, mais en réalité nouveau, Dieu l'a créé
par bonté, pour donner à l'homme une occasion de l'aimer et de l'honorer. Ce
sont là des conceptions vraiment très faibles dont M. P. aurait pu, ne fût-ce
qu'en passant, faire remarquer la puérilité.

Sur la question de l'être, Lulle établit une distinction ingénieuse entre la
matière, identifiée par lui avec la puissance et la forme identifiée avec l'acte,

La puissance de Lulle, c'est « ce qui peut être quelque chose », c'est le futur possible « le bonifiable et le magnifiable ». La forme, c'est le principe actif (nous dirions la force) qui transforme le simple possible en fait, en acte. C'est la vieille théorie de la substance et de la forme, un peu rajeunie et présentée d'une manière plus saisissante.

Lulle nous semble moins bien inspiré dans sa théorie de l'individuation, il n'en discerne pas nettement la cause et reste très verbal et très nuageux.

En psychologie il reconnaît cinq puissances de l'âme : la végétative, la sensitive, l'imaginative, la rationnelle et la motrice. Il identifie l'âme avec ses facultés et se prononce nettement en faveur du libre arbitre. L'homme peut, d'après lui, se décider librement entre le bien et le mal, et il lui semble que ce libre arbitre justifie pleinement les sanctions qui l'attendent : « S'il fait le bien, il mérite la gloire, s'il fait le mal, il mérite la peine. » Il en serait bien ainsi si l'on n'attribuait pas à Dieu la prescience infail-
lible de l'avenir, mais si Dieu est prescient, il restera toujours cette terrible objection : pourquoi tire-t-il du néant des êtres dont il connaît par avance la perdition certaine ? M. P. a tort de croire que Lulle a su concilier la volonté libre avec la prédestination ; il n'y est pas mieux parvenu qu'aucun de ceux qui se sont occupés de ce problème, aussi insoluble que la quadrature du cercle. On ne peut le résoudre qu'en sacrifiant l'un des deux termes à l'autre, soit le libre arbitre de l'homme à la prescience divine, soit la prescience divine à la liberté humaine. Dans une lettre écrite à Charles le Chauve en 850, Servat Lup, abbé de Ferrières, exposait ainsi la théorie augustinienne : « Dieu prend en pitié ceux qu'il relève par sa grâce, et il endureit ceux qu'il n'attendrait pas par cette même grâce, mais quoique la raison nous en soit cachée, c'est par un juste jugement qu'il les abandonne. Ceux qu'il prend en pitié sont prédestinés à la gloire, d'après cette parole de l'apôtre : quos præscivit et prædestinavit, et on les appelle vases d'élection. Ils doivent au Seigneur tout ce qu'ils sont et tout ce qu'ils ont : c'est sa bonté qui leur a donné l'être, alors qu'ils n'étaient pas ; c'est sa bonté qui les sauve, alors qu'ils étaient perdus. Quant à ceux qu'il endureit, ou plutôt qu'il n'attendrait pas, et qui sont laissés dans la perdition, perdition qu'ils ont méritée par le péché originel et par le péché actuel, on les appelle vases d'opprobre, faits et parfaits pour la perdition. Ils ont été tirés du néant, et c'est un don de Dieu, ils sont punis, et c'est leur faute. » Jamais plus bel effort n'a été tenté pour résoudre l'effrayante énigme : le texte du moine du ix^e siècle est bien autrement serré et logique que celui de Lulle, et le problème n'est pas résolu.

Lulle fait de l'âme une émanation divine, théorie peu orthodoxe, croyons-nous, mais après tout très séduisante. Elle resterait après la mort substance spirituelle et M. P. a raison de faire remarquer les rapports qui existent entre cette théorie lullienne et les idées théosophiques, mais il ne nous dit pas si

cette substance ou puissance spirituelle est susceptible d'être modifiée par une force quelconque. Les orthodoxes déclarent qu'après la mort les âmes ne peuvent plus ni mériter ni démériter : l'élu ne peut plus se perdre, le damné ne peut plus se sauver. Lulle s'est-il conformé à l'orthodoxie en ce point ? Il semble bien que non... Il eût été curieux de le constater.

Comme logicien, Lulle ne pouvait être que réaliste, et il l'a été avec passion, les universaux existent pour lui en dehors de l'âme, ils constituent les substances générales sous lesquelles subsistent les choses particulières.

Lulle ascète et mystique (chapitre v) s'inspire de saint François et de saint Bonaventure, il veut que l'ascète quitte le monde, mène la vie humble et pauvre, pense sans cesse à Dieu, confesse ses péchés, s'exerce à la contrition et satisfasse à la justice divine. Son Livre de la Contemplation est une formidable encyclopédie en 5 volumes de 350 à 400 pages chacun, ouvrage verbeux et fumeux, mais très vivant par place et qui se recommande par un extraordinaire bouillonnement d'idées. Poète, il a trouvé des prières splendides, dont M. P. aurait pu citer quelques exemples. Il s'est cru parvenu à l'illumination directe et à la science infuse, mais n'a point vu dans cet état, comme les docteurs musulmans, une récompense nécessaire de ses épreuves et de ses travaux, il y a vu un don gratuit de la grâce divine : sa mystique a été pour lui un principe d'action.

Le chapitre consacré à Lulle théologien (chapitre vi) paraît révéler chez M. P. des préoccupations confessionnelles, sans doute très respectables, mais étrangères au débat. La question de savoir si le Bienheureux Lulle a été ou non hérétique ne nous regarde pas, ce qui nous intéresse c'est le caractère général de sa théologie, c'est la part qu'il y fait à la raison. Il a évidemment cru possible de démontrer logiquement les vérités de la foi, mais comme cette tâche est inexécutable puisqu'il s'agit d'idées indémonstrables par les procédés du raisonnement humain, il a échoué dans sa tentative. Ses efforts pour expliquer le mystère de la Trinité ne pouvaient aboutir qu'à des mots : « Toi, Essence, « tu es sans oisiveté, faite de Bonté, d'infinité, d'Éternité, d'Essenciant, d'essencier, d'essencié. »

L'âme humaine est un terme nécessaire entre les substances corporelles et les substances angéliques. Cette nécessité semble limiter la liberté divine : saint Augustin et saint Bonaventure l'admettaient, et Lulle l'admet avec eux, argument d'autorité sans valeur par lui-même, mais qui conduit à dire que Dieu parfait trouve en lui-même sa propre nécessité, ce qui est en définitive le suprême hommage que l'on puisse rendre à la raison. Dans toute cette partie, M. P. semble avoir pris le P. Pasqual pour guide principal, on aimerait mieux le voir intervenir plus personnellement dans la discussion.

Le principe de la nécessité du monde une fois posé, Lulle l'applique à la destinée de l'homme : il ne nous dit pas pourquoi il était nécessaire que

l'homme se rébellât contre Dieu, mais une fois la rébellion survenue, la rédemption, ou recreation, lui apparaît aussi nécessaire que la création première. Dieu ne pouvait sans abandonner son plan — nécessairement parfait — laisser l'homme descendre du poste élevé qu'il lui avait donné au milieu des créatures, il fallait qu'il restât comme un terme moyen entre l'homme et l'ange, et seul Dieu pouvait sauver l'homme. Il était également nécessaire que le rédempteur fût conçu du Saint-Esprit, naquit d'une Vierge, mourût, descendit aux enfers et ressuscitât. Toutes ces conséquences s'enchaînent nécessairement les unes aux autres.

Lulle croit à l'immaculée conception de la Vierge : « Notre Dame Sainte Marie est bénie entre toutes les femmes, selon sa conception et sa naissance, en tant qu'elle fut sans péché originel. » Nous sommes là en plein mysticisme, mais pour Lulle, l'Immaculée Conception n'est pas moins nécessaire que la virginité de Marie.

Lulle a combattu avec acharnement l'averroïsme qui avait passé dans les Universités chrétiennes, mais pour bien connaître le contre-averroïsme de Lulle (chapitre VII) il serait nécessaire d'avoir une connaissance approfondie des doctrines du savant arabe et il y aurait en cette seule question la matière de toute une thèse. Ibn-Rochd (Averroes) est, en somme, très peu et très mal connu. M. Bonilla y San Martín, qui en a commencé l'étude, le déclare très obscur et très difficile à pénétrer. Renan l'a deviné plus qu'il ne l'a entendu. On ne sait pas au juste jusqu'à quel point il était rationaliste.

Pour M. P., Aristote enseigne une doctrine contraire à la foi : pas de création, pas de créateur, ni de premier homme, pas de dieu anthropomorphe, ni de Providence, pas de survivance des âmes après la mort. Ibn-Rochd a expliqué purement et simplement la doctrine d'Aristote et ses commentateurs chrétiens semblent avoir exagéré à plaisir les dissonances entre l'aristotélisme et la théologie orthodoxe. Saint Thomas d'Aquin a cherché, au contraire, à concilier Aristote et l'orthodoxie, il révere le philosophe mais ne lui abandonne aucun point de la foi. Aux yeux des orthodoxes purs, il est encore suspect d'averroïsme. Lulle appartient à ce dernier parti et mène rude guerre contre les averroïstes ; il s'attache surtout à démontrer que le monde n'est pas éternel, mais a été créé et qu'il est nouveau. Il dédie à Philippe le Bel lui-même son *De lamentatione duodecim principiorum philosophiae contra Averroistas* : cependant la faction aristotélicienne est si puissante qu'il ne parvient pas au Concile de Vienne à obtenir la condamnation radicale de l'averroïsme.

Cette grande querelle, dans laquelle se dépensa, de part et d'autre, une omme prodigieuse d'énergie et d'ingéniosité, M. P. ne semble pas en avoir aperçu toute l'importance ni soupçonner que l'histoire n'en peut encore être même esquissée. Un mouvement pareil ne s'explique pas seulement par des querelles d'école : s'il a passionné à ce point les esprits, c'est que des intérêts

de premier ordre s'y trouvaient mêlés, et au fond de la querelle, il faut voir l'éternel problème de la liberté de pensée. La fièvre de savoir qu'Aristote fait passer dans l'âme de ses disciples est pour saint Augustin l'une des formes les plus pernicieuses de la concupiscence. Aristote voit dans la science le but suprême, Augustin propose aux efforts de l'homme l'action morale sous toutes ses formes. Lequel des deux a raison ?

Lulle a été un des hommes les plus instruits de son temps. Lulle n'a cependant pas été un savant (chapitre viii) dans toute la rigueur du terme, mais surtout un vulgarisateur ; il n'a, en somme, rien inventé et a partagé bon nombre de préjugés de son époque. S'il n'a pas été alchimiste, comme on l'a prétendu, il a connu un assez grand nombre de substances et a vulgarisé la préparation de l'acide nitrique. Il a cru à l'astrologie. Il attachait une importance capitale à la théorie des éléments. Il attribuait à la géométrie une grande valeur pour la formation et l'éducation de l'esprit. Ce qu'il a peut-être de plus remarquable, c'est la tournure scientifique et pratique de son imagination ; il connaissait la boussole et a essayé de donner une théorie scientifique de la navigation, il a cherché à se rendre compte des causes des marées, il a vu dans la lune une planète assez semblable à la terre, avec des mers et des continents. M. P. le félicite d'avoir cru que la terre est ronde (p. 157), il veut dire sphérique, car ceux-là même qui croyaient la terre plate, lui donnaient la forme d'un disque. M. P. croit que Lulle a soupçonné l'existence de l'Amérique : c'est faire bien de l'honneur à sa divination. Sénèque écrivait dès le premier siècle : « Il viendra un siècle dans les temps éloignés où l'Océan relâchera les liens des choses, où la terre se manifestera dans toute sa grandeur et où Thulé ne sera plus la plus lointaine des îles. » On ne peut pas dire que Sénèque ait pressenti l'existence du Nouveau Monde avant Colomb.

Pédagogue et moraliste (chapitre ix) Lulle compte parmi les plus intéressants du moyen âge ; on peut noter avec éloge la part importante qu'il fait à la langue vulgaire dans l'éducation, les connaissances médicales et juridiques qu'il veut donner à ses disciples. Il est conséquent avec ses principes en préférant l'étude de la théologie à celle des sciences qui distraient la pensée et l'éloignent de Dieu. M. P. voit une influence musulmane dans l'idée lullienne que Dieu « a créé le monde pour sa gloire ». Mais n'y avait-il pas longtemps déjà que les chrétiens chantaient : « Les cieux racontent la gloire de Dieu » ? Cette idée est tout aussi chrétienne que musulmane, parce qu'elle est juive, parce qu'elle est conforme à l'idée que se fait la Bible de la majesté de Iahveh.

Lulle sociologue (chapitre x) serait sans doute bien étonné de voir accolé à son nom un vocable aussi moderne et aussi révolutionnaire. Il n'a eu qu'à jeter les yeux autour de lui pour voir combien peu était chrétienne la société ecclésiastique et féodale du xiii^e siècle. Il n'a pas été le seul à en signaler les

abus ; il y a eu des réformateurs bien autrement véhéments et hardis qu'il ne l'a été, depuis Jehau Clopinel, continuateur du Roman de la Rose, jusqu'à l'épiciier de Troyes, auteur de Renart le Contrefait.

Lulle enseigne leur devoir aux clercs et aux princes. Il croit au droit divin des rois, mais le prince, considéré comme individu, est un homme comme un autre (p. 199). Les chevaliers ont bien à faire pour vivre conformément à l'idéal de la chevalerie. Les pèlerins font œuvre pieuse en allant aux pèlerinages mais il ne faut pas que ces voyages deviennent un prétexte à réjouissances et à divertissements. Lulle médit volontiers des juges et des avocats, qui ne furent jamais populaires en aucun pays ; il médit des médecins et surtout des marchands ; il n'aime ni les jongleurs, ni les bergers, ni les laboureurs, ni les artistes et paraît avoir eu des idées peu esthétiques. En somme, ce fut un franciscain, plus mystique que charitable, très orthodoxe et surtout fait pour jouer le rôle de missionnaire et d'apôtre populaire. C'est là probablement qu'il fut le plus original et le plus remarquable.

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Suivant la mode du jour, M. P. a voulu rechercher à quelles sources Lulle a puisé ses idées et souvent même emprunté la forme qu'il leur a donnée. C'est une tâche ardue, car Lulle ne cite jamais ses sources.

Il n'a connu Aristote que par l'intermédiaire des commentateurs arabes qui, sans s'en douter, mélangeaient l'aristotélisme d'idées néo-platoniciennes empruntées à l'école d'Alexandrie. Tout le monde au XIII^e siècle attribuait à Aristote la « Théologie » qui n'est qu'un écho des « Ennéades » de Plotin. Le néo-platonisme n'a pas été sans influence sur Lulle, comme on le devine dans une des questions les plus obscures de sa métaphysique. Il se demande s'il convient de prêter une âme à chacune des sphères célestes, et il obéit assurément aux tendances panthéistes du néo-platonicien, en résolvant la question par l'affirmative, mais il s'effraie lui-même de sa hardiesse et ne concède aux sphères célestes qu'une âme motrice. Il l'attribue d'ailleurs à toutes les sphères célestes, même à la sphère extérieure, qui contient toutes les autres dans sa concavité ; le ciel-firmament n'est pas pour lui un ciel fixe ; il se meut comme les autres, il est le premier mobile.

M. P. nous semble avoir raison de penser que les juifs ont eu peu d'influence sur le développement de la pensée lullienne : cependant le philosophe juif Ibn-Gabirol (Avicebron), récemment très bien étudié par M. Bonilla y San Martin, était fort connu dans l'Espagne du XIII^e siècle et Lulle a bien dû lui faire quelque emprunt. La Kabbale lui a peut-être inspiré l'idée de son mécanisme logique, mais le *De auditu Kabbalistico* ne doit pas lui être attribué.

Lulle connaissait l'arabe et discuta souvent avec les docteurs sarrasins. M. P. ne voit pas cependant trace d'une influence arabe notable sur les idées de son héros. Lulle, très nettement contraire à l'averroïsme et partisan inflexible de l'orthodoxie chrétienne, n'a pu être attiré par l'aristotélisme évident des Arabes. L'influence de la mystique musulmane est beaucoup plus probable, parce qu'elle était plus d'accord avec le tempérament particulier de Lulle. M. P. croit que le souci de l'hygiène, dont le *doctor barbatius* paraît animé, pourrait avoir la même origine, mais il faut se rappeler que le XIII^e siècle donnait aux soins de propreté une importance que le XVI^e et le XVII^e ne lui donneront plus, et que les gens se baignaient alors sans croire manquer à la bienséance et à la modestie. La pratique des langues orientales a donné aussi à la langue de Lulle la saveur un peu étrange, le parfum exotique qui font un des charmes de son style; c'est un « mozarabe » pour le style, comme eût dit M. Dieulafoy.

C'est aux penseurs chrétiens que Lulle a emprunté presque toutes ses théories. Il est volontariste et réaliste comme saint Augustin, il admet, comme lui, la prédestination et l'influence souveraine de la grâce, il admet le rôle de l'illumination dans le développement de la connaissance. Au pseudo-Denys, il prend l'idée de la contemplation en Dieu. Scot Érigène, bien plus hardi métaphysicien qu'il ne le fut lui-même, l'entraîne dans son courant mystique. Réaliste, exemplariste et mystique comme lui, saint Anselme est un de ses maîtres, mais saint François et saint Bonaventure ont bien mieux trouvé le chemin de son cœur, car il fut, comme eux, démocrate, ennemi du luxe et de l'orgueil, ami des pauvres et des humbles, champion d'un christianisme simple et doux. Il fut aussi un écrivain charmant. C'est peut-être comme lettré et comme missionnaire, bien plus que comme penseur, qu'il mériterait d'être étudié. M. P. a voulu appliquer à l'étude de cette étrange et déconcertante figure les méthodes un peu rudes de notre critique contemporaine; il l'a soumise à un véritable lavage à l'acide, et presque rien n'est resté sur la toile; mais ce n'est pas à dire qu'il ne devait rien rester, c'est seulement une raison de croire que d'autres méthodes moins rigoureuses et plus subtiles auraient conservé à l'original un peu plus de son relief et de sa couleur, de sa transparence et de sa poésie.

G. DESDEVICES DU DEZERT.

La arquitectura en México. Iglesias. Obra formada bajo la dirección de Genaro García, por Antonio Cortés. *México*. Imprenta del museo nacional de arqueología, historia y etnología, 1914, in-fº, vi-32 pp., 130 fotograbados.

M. Genaro García, directeur du Musée national d'archéologie de Mexico, a eu l'heureuse idée de célébrer le centenaire de l'indépendance mexicaine par la publication d'ouvrages relatifs à l'architecture et au mobilier du pays. Le présent ouvrage, consacré à l'architecture, étudie quelques types d'églises ; le second, entièrement terminé aujourd'hui, continuera l'étude de l'architecture mexicaine pendant la période coloniale ; le troisième volume, en préparation, traitera du mobilier.

Pendant le premier siècle de la conquête, les nouveaux maîtres du pays ne songèrent qu'à leur défense, les bâtiments qu'ils élevèrent alors ne relèvent guère que de l'art militaire. Au xvii^e siècle, les Espagnols vivaient en plus grande sécurité et commencèrent à se préoccuper d'esthétique ; ce fut, bien entendu, l'art espagnol qui leur fournit les modèles et c'est à l'école baroque qu'appartiennent les édifices présentés par M. Antonio Cortés.

L'église Saint-Dominique d'Oaxaca date des premières années du xviii^e siècle et était terminée en 1628. M. Antonio Cortés semble admettre que la décoration date de la même époque, mais la question mériterait une étude toute spéciale, car le style présente tous les caractères de l'école de Borromini, et en 1628, Borromini n'avait que 29 ans. Le premier édifice construit à Madrid dans le style fleuri qu'on a appelé néo-plateresque est la chapelle de Saint-Isidore près de l'église Saint-André, et la chapelle Saint-Isidore fut bâtie de 1637 à 1663. M. Cortés constate lui-même de très grandes ressemblances entre la décoration de Saint-Dominique d'Oaxaca et celle de la chapelle du Rosaire à l'église Saint-Dominique de Puebla bâtie de 1650 à 1690. Il nous semble bien probable que l'ornementation de l'église d'Oaxaca fut postérieure d'un certain nombre d'années à sa construction. On ne peut s'empêcher non plus de constater une très notable différence de style entre la voûte compartimentée de la nef majeure, qui présente encore un certain goût classique, et la fantaisie débordante de la voûte du chœur ; celle-ci paraît bien ne pas appartenir à la même école que celle-là. On notera surtout les extraordinaires statues de moines penchées le long des arêtes des lunettes, qui donnent à cette voûte un caractère si étrange et si fou. Par ailleurs cette église ne manque pas de charme, elle a la richesse et le pimpant d'une paysanne valencienne en grand habit de fête, parée de ses boucles d'oreilles à pendeloques, de sa chaîne, de son tour de perles et de son collier.

De 1720 à 1730 fut bâtie, près de l'église Saint-Dominique, la chapelle du

Rosaire décorée dans un style un peu moins exubérant. On retrouve cependant sur la voûte un rosier qui rappelle de bien près la vigne de la voûte du chœur à la grande église : l'ensemble est de moins bonne main, avec une sorte de gaucherie rustique assez amusante. M. Cortés voit des réminiscences byzantines dans le décor de cette chapelle ; s'est-il demandé par quelle voie l'art byzantin, si profondément ignoré des artistes du *xviii*^e siècle, aurait pu venir à Oajaca ? Il est vrai que la coupole octogone de la chapelle repose sur des pendentifs et que les pendentifs ont été de mode à Byzance après avoir été inventés en Perse — mais si l'Italie les a reçus de Byzance, c'est d'Italie que l'Espagne les a importés et c'est d'Espagne que cette architecture d'origine orientale a passé aux Indes. Il est infiniment probable que l'architecte de la chapelle du Rosaire n'avait de sa vie vu la moindre pièce d'art byzantin.

Les cloîtres de Saint-Dominique d'Oaxaca méritent une mention spéciale pour leur simplicité vraiment monumentale.

La Chapelle du Saint-Christ à Uaculula fut terminée avant 1674 et possède, comme celle du Rosaire, une coupole octogone sur pendentifs. La tribune du chœur est constituée par un plancher dont les solives sont décorées avec une richesse qui rappelle à M. Cortés les prodigalités de l'art mudéjar. Ici, rien ne s'oppose à ce que des dessins venus de Teruel ou de Saragosse soient tombés sous les yeux de l'artiste mexicain. La chapelle possède un ex-voto du *xviii*^e siècle ; un petit modèle de galion suspendu à sa voûte aurait sa place dans un musée de la marine ; rien de plus curieux que cette architecture navale, aussi redondante, aussi paradoxale, pour le moins, que l'architecture de l'église elle-même. La statue de la Vierge placée sur l'autel du croisillon gauche est une fort jolie pièce, et la table d'autel, probablement en argent repoussé, fait honneur à l'habileté des ouvriers mexicains (pl. 38).

La Chapelle du Rosaire, attenante à l'église Saint-Dominique de Puebla, date, comme les précédentes, du *xviii*^e siècle (1650-1690). Elle est ornée d'*azulejos*, dont Puebla possédait à cette époque une importante fabrique et ses sculptures offrent un intérêt tout particulier. La composition générale est excellente, si l'exécution pèche encore trop souvent par la lourdeur : le ciborium à double étage qui s'élève sous la coupole même, produit un fort bel effet (pl. 72). Les cadres des tableaux donnent le dernier mot de la somptuosité et de la profusion. Les pièces les plus curieuses sont deux bas-reliefs représentant la nativité de la Vierge et la Présentation au temple, qui nous donnent une idée précise de l'art local à la fin du *xviii*^e siècle. M. Cortés voit dans le premier de ces bas-reliefs une nativité du Christ, mais la mise en scène nous apprend que nous ne sommes point à Bethléem et qu'il s'agit non de Jésus mais de Marie ; sainte Anne, reconnaissable à sa coiffe, est couchée dans un bon lit à baldaquin et à rideaux ; saint Joachim se prélassait dans un bon fauteuil au chevet de l'accouchée ; deux femmes, qui ne sont point sans grâce, emmaillotent l'enfant, tandis qu'une troisième apporte à la mère un réconfortant potage.

C'est la scène traditionnelle de la Nativité de la Vierge, telle qu'on la voit représentée dans tous les tableaux de l'école catalane du xve siècle; le sculpteur s'est contenté de la transposer en style mexicain. On reconnaît le lit à quenouilles tronquées, le fauteuil de chêne et de cuir du mobilier espagnol du xvii^e siècle. N'étaient les anges par trop joufflus qui dansent ou jouent de la trompette au-dessus des acteurs humains, cette page de vie intime ne serait pas sans charme dans sa naïveté (pl. 76). La Présentation au temple nous plaît beaucoup moins, les figures sont d'une extrême lourdeur et d'une complète barbarie. Les costumes de saint Joachim, de sainte Anne et de sa suivante nous renseignent peut-être sur les modes d'alors à Puebla (pl. 77).

L'église de Saint-François d'Acatepec, près de Cholula, appartient à un type tout spécial et rappelle par l'emploi des briques émaillées et des faïences peintes le chœur de la Seo de Saragosse. Des souvenirs d'Orient affluent à l'esprit quand on contemple cette façade reluisante que le soleil mexicain fait resplendir comme une armure. L'intérieur, décoré de plâtres et de mortiers estampés ne tient pas les promesses du dehors. Le rococo flamboyant des voûtes et des autels mêle les têtes aux rinceaux et semble avoir gardé quelque chose de l'art de l'ancien Mexique. La porte du baptistère (p. 62) rappelle le fouillis de feuillages et de figures où excellait l'art aztèque. C'est grand dommage que les révolutions aient fait disparaître tout renseignement sur la date de construction de cette très curieuse église.

L'église paroissiale de Taxco est, au contraire, bien datée et l'on en connaît toute l'histoire. Elle fut bâtie de 1748 à 1758 par le Français La Borde, richissime propriétaire de mines, qui dépensa à sa construction 1.661.572 pesos et réalisa en somme un fort beau modèle d'église churrigueresque. Bâtie en belle pierre rose, l'église de Taxco élève au-dessus du village minier ses tours légères et sa coupole (pl. 84 et 85). A l'intérieur, la pierre a été malheureusement recouverte d'un hideux badigeon jaspé; le jour où on le fera disparaître, l'église recouvrera toute sa beauté. Le cadre général est donné par une ordonnance composite traitée dans une note très spéciale. Les acanthes des chapiteaux et les rinceaux des frises s'enlèvent comme des broderies à jour sur le fond de la pierre et rappellent très exactement la sculpture de la façade orientale à la cathédrale de Tortose. L'effet général est riche et léger à la fois (fig. 91). Le rococo a gardé ses magnificences pour les autels, grands airs de bravoure joués avec une indiscutable maestria. On n'a point ménagé l'argent, on s'est adressé aux bons artistes et tout ce que le style peut donner on l'a obtenu; les ensembles sont éblouissants et les détails prodigieux. La sacristie fait penser à une bibliothèque, à un salon, à un boudoir; les tables, les fauteuils, les armoires de bois sculpté, les toiles décoratives, les miroirs penchés, tout dit avec quel soin le constructeur a prévu toutes choses, et a cherché à satisfaire jusqu'à la coquetterie des jeunes clercs, désireux, avant de se rendre au chœur, de bien poser leur perruque ou leur bonnet carré (fig. 97).

L'église Saint-Martin appartenant à l'ancien couvent des Pères Jésuite de Tepotzotlan a été construite de 1679 à 1680 et restaurée de 1730 à 1760. M. Cortés voit en elle un des plus beaux édifices religieux du Mexique et loue l'exécution délicate des retables. La façade, un peu boiteuse, puis-qu'elle ne possède qu'une seule tour, paraît bien composée sous sa riche décoration ; l'exécution est meilleure que dans la plupart des édifices de cette époque, le contour est moins mou et plus fini. Une porte latérale, d'un dessin tout classique, montre qu'on savait encore faire simple quand on le voulait, mais on craignait par-dessus tout de faire pauvre. Les Pères qui avaient renoncé pour eux-mêmes à toute commodité ne se rassasiaient pas de luxe pour leurs églises : ils enchâssaient Dieu et les saints dans l'or et les pierreries, sans songer que le Christ et ses saints ont toujours prêché le mépris des richesses. L'église de Tepotzotlan n'est en réalité qu'une grotte d'or, dont la profusion fait penser aux gopurams des temples hindous, mais le détail est peut-être encore plus fin qu'à Taxco (fig. 112) et la statuaire elle-même ne manque pas toujours de mérite (fig. 116). Les devants d'autel en bois sculpté comptent parmi les meilleures pièces du décor mexicain (fig. 118).

MM. García et Cortés ont droit aux remerciements de tous les amis des arts pour la publication de leur magnifique album. L'art churrigueresque a ses détracteurs, mais on commence aussi à lui rendre justice. M. Lampérez y Romea voit en lui, avec raison, une résurrection du plateresque, M. García dit qu'aucun autre art ne fut plus conforme à l'imagination ardente et débordante des Espagnols ; on ne peut nier l'extraordinaire impression de richesse et d'étrangeté que produisent les meilleurs édifices décorés dans ce goût ; nous nous sentons, pour notre part, plein d'indulgence pour ces outrancières fantaisies. C'est, en tout cas, un art qu'on ne reverra plus : il convenait à une société éminemment ploutocratique, vivant dans des cadres très rigides et immuables ; la vie mystique était la seule vie libre ; les hommes généreux et riches dépensaient leur fortune à glorifier ce mysticisme qui faisait leur joie, et ces conditions sociales et intellectuelles, rien ne permet actuellement de penser qu'elles se retrouveront jamais. Il est donc sage d'étudier l'art de cette période pendant que subsistent encore presque en leur beauté première les monuments qu'il a élevés ; ils sont souvent fragiles, et une fois disparus, qui sait quand la fantaisie dominera de nouveau chez les architectes ?

G. DESDEVISES DU DEZERT.

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